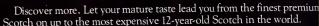


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Stagebill SEPTEMBER 1980



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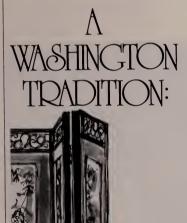
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Washington ● Alexandria ● Bethesda Seven Corners ● White Flint

The Peking Opera

From September 2 through 14 the Opera House of the Kennedy Cente will host the spectacular Peking Opera Theatre from China in its first vito the United States in over 50 years.



What, in fact, are the kind of impressions which are likely to assail the senses on entering a Chinese theatre for the first time? It may be that the gong and cymbals of the orchestra have commenced a swift but measured beat whose brassy tintillations pulsate sharply through the auditorium. The senses are irritated yet

excited by the clamor which seems nev ending; cessation would bring calm rel yet continuance seems to create a ter expectancy and heralds a climax. St denly a stage assistant holds aside a c tain and a resplendent figure struts up the bare stage. It is a warrior, bold a flaunting in his manner; his stride is sle and deliberate yet powerful, his feet lifted high with each step. He stops, sw gestures of the hands end in a quick je of sleeves and he moves on again w measured tread to the front of the sta Hands, feet, head and eyes combine give an impression of vigorous act caught and held for a moment; the v stance of this colorful figure is vibr with life as his voice roars forth a torr of sound that reverberates in the ears

Or it may be that woman has glipast the lifted curtain at the entry; movements are now delicate in their; gestion of a feminine grace that is ent ly oriental in conception. There is swift and subtle rhythm of flutte sleeves, a butterfly-like hesitancy, fragile arabesques of pointing fingers, maxed by a high, drawn-out wail dies away in tremulous cadences of sou

The apex of traditional theatre to is the Peking style drama, often ten

Sui Dynasty general Ho T'ien-lung (above) and rebel leader Meng Haik'ung from Yan Dang Mou

A.C. Scott



the "Peking Opera," and called by the purists the National drama. The Peking drama is comparatively recent as an entity; it was developed in the middle of the last century from certain provincial theatrical styles to supersede a form of drama which until then had remained paramount in national esteem, but of which the public had begun to tire because of its preciousness.

Although there are so many different types of Chinese drama they have a common approach in technique, being completely non-realistic in any Western sense of the term. They all rely on the use of similar means, in a greater or lesser degree, to achieve similar ends. Dialect and musical construction are the most important differences: local legends and stories may provide plots peculiar to the regions concerned, though so often it is common to find the same story adapted as a play in many different styles of Chinese drama. The actor's technique, costumes and stage presentation follow a more or less common traditional pattern; their variations, or deviations, from the highly formal art of the Peking stage have been conditioned by the degrees of sophistication of the audiences for which the local dramas have been devised, as well as local customs.

The Peking drama is commonly styled opera by both Westerners and Chinese alike. It is one of those convenient terms by which we like to provide a Western equivalent for anything we do not really understand in the East. It is also a little misleading. It is true that in the Chinese theatre, as in Western opera, the dramatic plot is sung instead of spoken and the whole action of a play may be held up while a singer performs. Both East and West subscribe to the same kind of musical conventions in this case.

The actor is the focus of attention the whole time in the Chinese theatre, he is the central point of that harmony of movement which is the essence of a theatrical performance. The costumes are designed to assist and emphasize that

movement, together with music, speech and song, each interdependent on the other. The standards of appreciation of the Chinese audience are dictated solely by the actor, it is a question of form, an appreciation of the abstract, rather than any quality of literary realism that counts for the seasoned playgoer. The bare platform of the true Chinese stage, stripped of all scenic aids, serves simply as a background for the strictly formal pattern of music, speech, song and gesture designed to give prominence to the actor's art.



Above: Buddha and the Lo Hans (demons) from The Monkey King Fights the Eighteen Lo Hans.

movements of the arms and legs, facial expressions, dancing and gymnastics, skilful and coordinated manipulation of stage weapons, are all equally important factors in the Chinese actor's repertoire. It would be as correct to call it Chinese ballet as Chinese opera, for the dance in essence is equally as important as song. Ballet or opera, either is a misnomer; in the essentials which make it a coherent whole the Chinese drama is comparable only in part to either. Harmony is a key word in understanding the Chinese dra-

ma, as it is in so many other forms of Chinese art. If any part of a mosaic is re moved or lacking, of course the total effect is destroyed.

The music of the old Chinese theatre is a feature that most visitors find diffi cult and disturbing. Admittedly Chinese theatrical music, particularly in a small auditorium, is apt to jar upon the untu tored senses, but it is not just the rau cous cacophony of noise for noise's sake that many travel writers would have u believe. From the earliest times the con struction of Chinese music has been based on declamation and rules of versification so that musical expression has depended largely on song. Instrumental music wa designed to accompany the voice and/o the dance, rather than to perform an solo function. Turning to the theatre we find that stage music is closely syr chronized with every movement, wor and gesture of the actor; it controls th timing and precision of his singing an action. The orchestra and the course of action on the stage are inextricabl bound up: one is lost without the othe Once this is understood the music assume a correct place in the scheme of thing The noisy brass, which is often heard i the plays full of fighting and vigorou action, is not mere meaningless din bu a controlled rhythm whose tempo direc the furious but strictly disciplined mov ments and gymnastics common on suc occasions. The music on the stage canni be isolated as a feature in itself, althous the novice naturally attempts to do thi it must be considered as an actual pa of the action of the play. It is also a m tif in that overall pattern that has alre dy been compared to a mosaic, fro which the music can neither be separate nor omitted without destroying t whole.

The Chinese theatre is bewildering f those accustomed to the realities of t Western stage, if it is approached withose realities in mind. Broadly speakit Western drama is based on the interp tation of human nature and concern

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service. And who knows it is a matter of Moore or less The Moore Cadillac Company 8535 Leessurg Pixe Rie = 7 Tysons Comer, Vienna, Va. 22180 703, 790-0350



artan by night, the flourish of ruffled pants, velvet blous



separates from Black velvet blouse. collared and cuffed in white satin, 138.00 Ruffle rimmed wool trousers in Royal Stewart tartan, 160.00 Designer Sportswear: Washington and

ARD & LOTH

vith representations that are in varying legrees accurate to real life and human urroundings. The Chinese drama is not oncerned with these qualities, and here nee again we are speaking of its purest orm, the Peking theatre; it makes no pretence at being anything but artificial, vith a total disregard of factors that are ssential to the Western drama. The aeors do not copy from life but interpret ction and human emotion by a series of formal conventions; costume and make-up are symbolical of the character epresented rather than the physical conions surrounding him. Time and place are are manipulated to suit dramatic effect, historical accuracy is disregarded, realisic settings and scenery are unknown. No attention is paid to logic or commonense and the playwright ignores everyhing that is irrelevent to enhancing his lay as an entertainment for the eye, ear and senses combined. Chinese audiences ire not bored when they are presented with plots which, although they may have been rearranged to suit existent conditions and actors from time to time, have been handed on from generation to generation. The playgoers are thoroughy familiar with the conventions which ire used to interpret the dramatic plot, there is a common bond between the audience and their favorite actors, whose art they settle down to enjoy in all its subtleties of form.

To sum up, probably the best definition of a Chinese play would be to call it a synthesis of music, dance, song and speech which are absolutely interrelated and dependent on each other. It is a clumsy definition, but there is no single word in English that adequately describes a dramatic art which is unique of its kind. It is this combination of elements which serves as the vehicle of expression for the central figure of the actor and sets the standards with which the audience come to savor the quintessence of his art.

A.C. Scott is a leading authority on the Peking Opera and the author of An Introduction to the Chinese Theatre, Theatre Arts Books, 1959.

AN ENTERPRISE WORTH CELEBRATING

In communities across America where U.S. Steel mines, manufacturers and markets basic products for industry and commerce, we are known as the leading steelmaker.

But we are proud, too, of our links to another hardy American venture . . . the performing arts: symphonies, theaters, ballet and opera companies, arts festivals and exhibitions in scores of towns and cities where we live and work. Here we may see, enjoy, encourage and applaud the performing talent that enriches our land.

So, we are especially pleased to join now in the 50th birthday celebration of a truly distinguished American enterprise, our National Symphony Orchestra.

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There's a little French culture in Jack Klugman

Yoplait, the yogurt of France, is now smooth. It's all natural yogurt with acti made in America, And when real Americans cultures and real fruit mixed throughout. get their first taste of it, they'll say it's differ- in other words, as Jack would say, "Yop! ent. It's surprisingly creamy, amazingly est fantastique."



American Playwright

Shakespeare is played all across the country and is, numerically eaking, our most popular playwright – a living voice, which speaks to us of our own experience.

tere was a time when many Americans ought of Shakespeare as an author lose works were entirely composed of otations. Too many had read rather an seen his plays-and, what is worse, ad them as high school texts. A much der generation saw the plays as "vehies" for star actors with lines, even whole enes, deleted. The cuts were made beuse there were many "improprieties" them and because it took so long to ove the heavy "realistic" scenery. akespeare's plays are intended to move swiftly as a film.

as a "classic" to be pondered, but as a dramatist to be enjoyed. His plays are not museum pieces. No one was puzzled when, in 1964, Jan Kott, a Polish criticnow an American professor-published a book called Shakespeare: Our Contemporary. At present Shakespeare is played all over the U.S.; he is, numerically speaking, our most popular playwright. We have come to appreciate him as a living voice, which speaks to us of our own experience.

At a performance of Macbeth some years ago, I heard a lady, picking up the Shakespeare today is no longer viewed Porter's joke about man's natural func-

Above: "Shakespeare" by Ben Shahn, 1898-1969



Michael Moriarty in the title-role of Richard III, Shakespeare's historical tragedy in Eisenhower Theater from September 2nd through 27th.

tions, murmur "Did Shakespeare really say that?" And once at King Lear in New York's Central Park when Lear, in his misery, says "Thou hast seen a farmer's dog bark at a beggar... And the creature run from authority: a dog's obeyed in office," numerous people in the audience reacted as though the lines referred to current events.

The stress in Kott's book is in large part on Shakespeare's pessimism, which nowadays is often equated with wisdom. To support his point, a line from Lear: "men must endure their going hence, even as their coming hither" is set down as one example of the Bard's "blackness," but Kott does not complete the citation by its afterthought, "Ripeness is all." Shakespeare recognizes the tragic facts of life, but he also affirms that "ripeness" (maturity) requires that instead of collapsing beneath them we face them with fortitude. Shakespeare's greatness lies not alone in his recognition of life's terror, but in his capacity to rise above its disillusionments.

Shakespeare is our contemporary and has much to say to us in America, because he is universal. He is a world which contains all. "What fools these mort be," the sprite of A Midsummer Nigh Dream observes blithely, and "We a such stuff as dreams are made on" t wizard Prospero muses in The Tempe in melancholy yet benign resignatic On these foundations Shakespeare c ates fantasy, frolic and farce not unmix with license of words and behavior well as romance both smiling and tearf bitter comedy, horrendous melodran epic tragedy, life-questioning drama.

Ours is a political day. Many Shakespeare's royal chronicles are n so much history as vital dramatizatic of political destiny not at all limited the blood soaked flux of the mide ages: they stand for all time. They m ror the shifting of fortunes in the stri gle for power: the "Grand Mechanism to use Kott's phrase. Rulers are elevat to high places and then viciously of posed: revered, celebrated, vilified, ex cuted. "Uneasy lies the head that we: a crown" says weary Henry IV, he w earlier as Bolingbroke craftily plotted do away with a former head of sta Today's headlines help us to understai

Shakespeare knew the rot in all p ties and political partisanship. It is r in *Coriolanus* that he has a character c down "A plague on (*Continued on page*



Taste.



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TERRACE THEATER

Award Week at Kennedy Center September 24-September 28

THE KENNEDY CENTER and ROCKEFELLER FOUNDATION present THE THIRD ANNUAL

The Kennedy Center—Rockefeller Foundation International Competitions

For Excellence in the Performance of American Music-1980, violin

SEMI-FINALS-September 24, 25

SEMI-FINALISTS: Robert Davidovici, Arturo Delmoni, Gregory Fulkerson, Kenneth Goldsmith, Diana Halprin, Benjamin Hudson, Young-Nam Kim, Veronica Knittel, Curtis Macomber, Gerardo Ribeiro, Romuald Tecco, Richard Young

CONCERT HALL

FINALS-September 27

JUDGES: Sanford Allen, James Buswell, André Gertler, Ziegfried Palm Werner Torkanowsky, Zvi Zeitlin, Paul Zukofsky

Program begins on page 18B.

CONCERT HALL

THE KENNEDY CENTER and ERIC FRIEDHEIM FOUNDATION present THE THIRD ANNUAL

Kennedy Center Friedheim Awards

For composition of best new American work—1980, symphonic field FINALS—September 28

> FINALISTS: Jacob Druckman, Gene Gutchë, John Harbison, Robert Wykes, Ramon Zupko

> > Curtis Symphony Orchestra Lukas Foss, Conductor

JUDGES: William Littler, Irving Lowens, Joan Peyser

Program begins on page 31B.

The taking of photographs and the use of recording equipment are not allowed in this auditorium.

Baldwin is the official piano and electronic organ of the Kennedy Center.



SAINT LAURENT rive gauche

Award Week at Kennedy Center

The Kennedy Center marks the beginning of its tenth year with an Award Week featuring two major musical competitions. Both are annual events.

KENNEDY CENTER-ROCKEFELLER FOUNDATION INTERNATIONAL AMERICAN MUSIC COMPETITIONS

The Kennedy Center-Rockefeller Foundation International Competitions are for excellence in the performance of American music. Their aim is to interest performers, teachers and students in the large body of recital music written by American composers since 1900. By spotlighting these works, more of the rich heritage of 20th-century music by Americans may become known generally, and additional compositions will be placed in the standard repertory.

Already the competitions have stimulated interest in the performance of American music abroad. In conservatories throughout the world people have been looking at music they had never seen, as the Rockefeller Foundation has provided scores for libraries and the International Communication Agency offices overseas. The competitions are funded by a grant from the Rockefeller Foundation.

First Prize: \$10,000 for one year; possible \$5,000 award for second year; \$35,000 career promotion funds for concerts in the United States and abroad; and a limited

recording contract with New World Records

Second Prize: \$5,000 Third Prize: \$3,000

Semi-Finalists not selected for the finals will receive a special award of \$1,500.

This year's competition is for violinists. Successive yearly competitions will be held for pianists and vocalists.

KENNEDY CENTER FRIEDHEIM AWARDS

The Kennedy Center Friedheim Awards place the emphasis on the composition of American music. Its aim is to establish a competition in which the skill and artistry of composers may be rewarded properly not only with an appropriate cash prize, but also with a wide national exposure. The competition is completely open. The names of the judges selected by the Music Critics Association are known to all, and the determination of the winners is made during a public concert. It is hoped that the Kennedy Center Friedheim Awards will become one of the most prestigious for American composers in this country.

The awards honor Arthur Friedheim, the late distinguished pianist, and are funded by a grant from the Eric Friedheim Foundation, established by the pianist's son.

First Prize: \$5,000 Second Prize: \$2,000 Third Prize: \$500

The 1979 awards were for instrumental chamber works. Those in 1980 are for compositions in the symphonic field, with the two categories alternating in subsequent years.

International Jury

Sanford Allen: Violinist, New York City

James Buswell: Conductor, Indiana University School of Music; Member, Chamber Music Society of Lincoln Center

André Gertler: Professor of Violin, Royal Conservatory of Music, Brussels

Zlegfried Palm: Director, Deutsche Oper, Berlin

Werner Torkanowsky: Music Director & Conductor, New Orleans Philharmonic Symphony Orchestra

Zvi Zeitlin: Professor of Violin, Eastman School of Music, N.Y.

Paul Zukofsky: Violinist; teacher; author; Director of the Center for Contemporary Performance Practice, N.Y.

Wednesday Morning, September 24, 1980 at 11:00

Romuald Tecco, violin

JAMES GEMMELL, Piano

CLAUDE DEBUSSY Sonate (1917)

CHARLES IVES

Allegro vivo

Intermède: Fantasque et léger

Finale: Très animé

ROBERT SCHUMANN Sonata No. 2 in D minor (1851)

I. Ziemlich langsam II. Sehr lebhaft

IV. Bewegt

AARON COPLAND Sonata (1943, Boosey & Hawkes)

Andante semplice; Allegro

Lento Allegretto

JOHN CAGE Six Melodies (1960, C. F. Peters)

Second Sonata (1910, G. Schirmer)
Autumn: Adagio maestoso—Allegro moderato

In the Barn: Presto—Allegro moderato

The Revival: Largo—Allegretto

GEORGE CRUMB Four Nocturnes (1971, C. F. Peters)

I. Serenamente

II. Scorrevole, Vivace possibile

III. Contemplativo

IV. Con un sentimento di nostalgia

CHARLES WUORINEN Six Pieces for Violin & Piano

(1979, C. F. Peters)

ROMLALD TECCO, a native of France, began his musical studies at Toulon Conservatory. At the Paris Conservatory National Superieur, he was awarde First Prize in both Violin and Chamber Music. Further study at Juilliard with Ivan Galamian and Paul Makanovitsty led to a diploma and a teaching fellowship with the Juilliard String Quartet. Currently on the faculty of the North Carolina School of the Arts International Music Program, he has also been associated with the Manhattan School of Music, the New Jersey School for the Performing Arts and the Riverdale School of Music. Concertmaster of the St. Paul Chamber Orchestra since 1972. Mr. Tecco has been concertmaster of the Juilliard Ensemble resident in Lincoln Center, a member of the New York String Quartet, and has appeared regularly as guest artist with the Chamber Music Society of Lincoln Center, Recording credits include Columbia, RCA, Mainstream, CRI and Philips. He is a well-known soloist on the international festival circuit, and he has given numerous premiere performances of works by such composers as Luciano Berio, Bohuslav Martinu and Hans Werner Henze. In addition, works by Max Liftchitz and Francis Thome have been written especially for him.

Wednesday Afternoon, September 24, 1980 at 12:10

Young-Nam Kim, Violin

PAUL SCHOENFIELD, Piano

JOHANNES BRAHMS Sonata in G major, Op. 78 (1878)

Vivace ma non troppo

Adagio

Allegro molto moderato

CHARLES IVES Second Sonata (1910, G. Schirmer)

Autumn: Adagio maestoso—Allegro moderato In the Barn: Presto—Allegro moderato

The Revival: Largo—Allegretto

GEORGE CRUMB Four Nocturnes (1971, C. 1

IB Four Nocturnes (1971, C. F. Peters)

II. Scorrevole, Vivace possibile

III. Contemplativo

IV. Con un sentimento di nostalgia

PAUL SCHOENFIELD Three Country Fiddle Pieces

(©1980, Unpublished)

I. Who Let the Cat Out Last Night?

II. Pining for Betsy

III. En Ciudad Juarez

DONALD MARTINO Fantasy-Variations for Solo Violin

(1970, Ione Publishing Co.)

LEON KIRCHNER Sonata Concertante (1952, Mercury)

YOUNG-NAM KIM, Korean-born violinist, is a graduate of Syracuse University where he was a student of Louis Krasner. His summers were spent at festivals in Tanglewood, Marlboro, Switzerland and Italy. Since his New York debut in 1973, Mr. Kim has been appearing throughout the United States with painst-composer Paul Schoenfield. In 1978 he performed the Alban Berg Violin Concerto with the Syracuse Symphony series of concerts honoring Louis Krasner. Mr. Kim is Artist-in-Residence at Bowling Green State University, Bowling Green, Ohio, and will ioin the faculty of the University of Minnesota in the fall of 1980.

Wednesday Afternoon, September 24, 1980 at 2:00

Gregory Fulkerson, violin

ROBERT SHANNON, Piano

JOHANN SEBASTIAN BACH Sonata in C major (1720)

Adagio Fugue Largo Allegro

CHARLES IVES Second Sonata (1910, G. Schirmer)

Autumn: Adagio maestoso—Allegro moderato In the Barn: Presto—Allegro moderato

The Revival: Largo—Allegretto

AARON COPLAND Sonata (1943, Boosey & Hawkes)

Andante semplice; Allegro

Lento Allegretto

GEORGE CRUMB Four Nocturnes (1971, C. F. Peters)

I. Serenamente

II. Scorrevole, Vivace possibile

III. Contemplativo

IV. Con un sentimento di nostalgia

PHILIP GLASS Strung Out (1967, Dunvagen Music)

RICHARD WERNICK Cadenzas and Variations II

(1970, Theodore Presser)

CHARLES WUORINEN Six Pieces for Violin and Piano

(1979, C. F. Peters)

GREGORY FULKERSON began his study of the violin at the age of five. As a graduate of Oberlin College with joint degrees in music and mathematics, he spent three seasons as a member of The Cleveland Orchestra. Moving to New York, he became a member of the six-player ensemble, The New York New Music Ensemble, performing in collaboration with many contemporary composers in regular series at Columbia University and Carnegie Recital Hall. During this period, Mr. Fulkerson also completed requirements for the Doctor of Musical Arts at The Juliard School. A student of I van Galamian, he also received fellowships in electronic music and served as teaching assistant to the Juliliard Quartet. As a member of the Juliliard Contemporary Ensemble he served not only as violinist and violist, but also as assistant conductor, and stage and personnel manager. Currently Concertmaster of the Honolulu Symphony, Mr. Fulkerson has a speared in many concerts with the orchestra as soloist, both in their Honolulu performances and outer island tours. He has presented several recitals of contemporary American music at the University of Hawaii, and spends summers at the Grand Teton Music Festival where he is a regular performer in chamber and contemporary music concerts. Wednesday Afternoon, September 24, 1980 at 3:10

Benjamin Hudson, violin

ELIZABETH WRIGHT, Piano

Sonata in A major, K. 526 (1787) W. A. MOZART

> Molto allegro Andante Presto

AARON COPLAND Sonata (1943, Boosev & Hawkes)

Andante semplice: Allegro

Lento Allegretto

Violin Variations (1972, C. F. Peters) CHARLES WUORINEN

CHARLES IVES

TOBIAS PICKER Rhapsody for Violin and Piano

(1978, Plaut Press)

Autumn: Adagio maestoso-Allegro moderato

Second Sonata (1910, G. Schirmer) In the Barn: Presto-Allegro moderato

The Revival: Largo-Allegretto

LEON KIRCHNER Sonata Concertante (1952, Mercury)

JOHN CAGE Six Melodies (1960, C. F. Peters)

BENJAMIN HUDSON, born in Decatur, Illinois, received his formal training under full scholarships both at the Cleveland Institute of Music with Donald Weilerstein and Eudice Shapiro at the University of Southern California. He has been Concertmaster of the Cleveland Institute Orchestra, the Blossom Festival Orchestra, the State Orchestra of Mexico and the Los Angeles Debut Orchestra with such conductors as James Levine, Pierre Boulez, Enrique Batiz and Paul Polivnik. Currently first violinist of the Columbia String Quartet, one of the first chamber ensembles to receive support from the National Endowment for the Arts, he tours throughout the United States in contemporary and chamber music performances with the group. He is also the violinist with Speculum Musicae (which has won the Young Concert Artists International Auditions and the Naumburg Chamber Music Award). In addition, he maintains active membership in several New York music groups: The Group for Contemporary Music, The Contemporary Chamber Ensemble, The Brooklyn Philharmonia, The Clarion Chamber Orchestra and Musica Sacra. He has recorded on the Columbia, Nonesuch, Vanguard and CRI labels. Wednesday Afternoon, September 24, 1980 at 4:25

Diana Halprin, Violin

PETER BASOUIN, Piano

JOHANN SEBASTIAN BACH Partita in D minor (1720)

Allemande Courante Sarabande Gigue Chaconne

FRANZ WAXMAN "Carmen" Fantasie (@1947)

JOHN CORIGLIANO Sonata for Violin and Piano

(1962-63, G. Schirmer)

Allegro Andantino Lento Allegro

FREDERICK JACOBI Ballade (1942, Fischer)

PETER MENNIN Sonata Concertante

Sostenuto, Allegro con brio Adagio semplice Allegro con fuoco

ELLEN TAAFFE ZWILICH Sonata in Three Movements for

Violin and Piano (1973-74, Elkan Vogel)

Liberamente

Lento e molto espressivo Allegro vivo e con brio

ROGER SESSIONS Duo (1942, Edward Marks Music Corp.)

ROBERT RUSSELL BENNETT Hexapoda—Five Studies in Jitteroptera

(1940, Chappel and Co.)

1. Gut-Bucket Gus

2. Jane Shakes Her Hair
3. Betty and Harold Close Their Eves

4. Jim Jives

5. - - Till Dawn Sunday

DIANA HALPRIN began her violin studies at the age of three with her father, a former student of Leopold Auer. At five, she entered the Curtis Institute of Music and was the youngest soloistever to play with The Philadelphia Orchestra. At The Juiliand School her teachers were Ivan Galamian and Nathan Milstein and she studied chamber music with William Kroll and Joseph Gingold. Miss Halprin, the recipient of two Martha Baird Rockfeller grants and a Fulbright scholarship, has had many solo concert appearances including radio and television, appearances as a member of the Mariboro Music Festival and European tours under the Ann Summers Dossena Management. She has been a member of the Metropolitan Opera Orchestra. Other non-solo activities include electric violin playing, and arranging and singing with her country-blues band, "J. S. Blue." Studies with Leon Bazri led her to becoming the conductor of the New York Kammermusiker. She is at present a highly regarded musician in the radio and television commercial field and has recording credits from all major labels.

Wednesday Afternoon, September 24, 1980 at 5:35

Veronica Knittel, violin

ELIZABETH WRIGHT, Piano

JOHANN SEBASTIAN BACH Sonata in C major (1720)

Adagio Fugue Largo Allegro

CHARLES IVES Second Sonata (1910, G. Schirmer)

Autumn: Adagio maestoso—Allegro moderato In the Barn: Presto—Allegro moderato

The Revival: Largo-Allegretto

JOHN CAGE Cheap Imitation (1977, C. F. Peters)

WALLINGFORD RIEGGER Sonatina for Violin and Piano

(1948, Marks Music)

ROGER SESSIONS Sonata for Violin (1955, E. B. Marks)

I. Tempo moderato, con ampiezza; e liberamente

II. Molto vivo

VERONICA KNITTEL, a native of Poland, completed her studies at the Warsaw Conservatory with highest honors. Her teachers included Krzysztof Jakowicz, Tadeusz Wronski, Hernyk Szeryng and Paul Zukofsky. She has appeared as soloist and served as Concertmistress for the Polish Chamber Orchestra under the direction of Jerzy Maksymiuk. In 1976 Miss Knittel was a prizewinner in the Alberto Curci Competition in Naples. In 1978 and 1979 she received a grant for the performance of contemporary music at the Center of Creative and Performing Arts at the State University of New York at Buffalo. Miss Knittel's most recent performance appearances have been as a participant at the Marlboro Music Festival for the past two summers. She has numerous appearances with many Polish orchestras and several solo recordings made for Polish radio to her credit.

Thursday Morning, September 25, 1980 at 11:00

Arturo Delmoni, violin

JAMES GEMMELL. Piano

LUDWIG VAN BEETHOVEN Sonata in F major, Op. 24 (1801)

Allegro

Adagio molto espressivo

Scherzo: Allegro molto Rondo: Allegro ma non troppo

NORMAN DELLO JOIO Variations & Capriccio

> (1947, Carl Fischer) Theme-Tranquillo

Var. 1-Semplice

Var. 2-Giocoso Var. 3-Brillante

Var. 4-Moderato

Var. 5-Leggiero

Var. 6-Serioso

Six Pieces for Violin and Piano CHARLES WUORINEN

(1979, C. F. Peters)

AARON COPLAND Sonata (1943, Boosev & Hawkes)

Andante semplice; Allegro

Lento

Allegretto

Sonata for Solo Violin, Op. 10 VINCENT PERSICHETTI

(1956, Elkan-Vogel)

Allegro

Andante Vivo

Lento-Vivace

Sonata in A minor, Op. 34 MRS. H. H. A. BEACH

(1898, Arthur P. Schmidt)

Allegro moderato

Scherzo-Molto vivace

Largo con dolore

Allegro con fuoco

ARTURO DELMONI began his violin studies at the age of four. At seven, he appeared for the first time in public and at nine appeared on the Sid Caesar Show to a nationwide audience. At The Juilliard School he was a Naum burg Scholarship student of Dorothy DeLay and Ivan Galamian and was the recipient of a U.S. Government fellowship for the study of music. His private teachers include Josef Gingold and Nathan Milstein. Mr. Delmoni's solo appearances include five performances with symphonies in Carnegie Hall, the Casals Festival in Puerto Rico, a 50-city tour across the U.S.A. sponsored by American Airlines, and a tour of the Dominican Republicand Haiti under the aegis of the People-to-People Music Committee in Washington, D.C. Orchestras with which he has appeared include the Dallas, St. Louis, Ft. Worth, Glendale, Spokane, and Tucson Symphonies, among others. His repertoire of concerti performed includes more than 25 ranging from Beethoven, Mendelssohn and Brahms through Prokofiev, Barber and Shostakovich.

Thursday Afternoon, September 25, 1980 at 12:10

Gerardo Ribeiro, Violin

CAROLYN BRIDGER. Piano

LUDWIG VAN BEETHOVEN Sonata No. 7, Op. 30, No. 2,

in C minor for Violin and Piano (1802)

Allegro con brio Adagio cantabile Scherzo (Allegro) Finale (Allegro)

LEON KIRCHNER Sonata Concertante (1952, Mercury)

CHARLES IVES Second Sonata (1910, G. Schirmer)

Autumn: Adagio maestoso—Allegro moderato In the Barn: Presto—Allegro moderato The Revival: Largo—Allegretto

HAROLD SCHIFFMAN Sonata for Violin and Piano (1976, Unpublished)

Andante ondeggiante Tempestuoso Risoluto

ELLEN TAAFFE ZWILICH Sonata in Three Movements for

Violin and Piano (1973-74, Elkan Vogel)

Liberamente

Lento e molto espressivo Allegro vivo e con brio

SAMUEL BARBER Canzone from the Second

Movement of the Piano Concerto.

Op. 38, Transcribed for Violin and Piano

(1962, G. Schirmer)

Program continued on page 29A.

GERARDO RIBEIRO, born in Oporto, Portugal, began lessons at the age of four and made his first solo violin appearance in public at seven. Graduating from the Oporto Music Conservatory with highest honors, he was awarded a scholarship by the Gulbenkian Foundation in Lisbon to study in Switzerland at the Lucerne Music Conservatory under Rudolf Baumgartner and Walter Prystawski. His Soloist's Diploma once again carried the highest honors and the Gulbenkian Foundation awarded him a further grant for study at Juilliard under Makanowitzky and Galimir. He won first prize in several U.S. national competitions and joined the musicians in the 1970 Marthoro Music Festival in chamber music performances. An appearance in the summer of 1971 with The Philadelphia Orchestra led to four performances on the subscription series in the following season and more concerts in the United States and Europe. Numerous competitions brought prizes in subsequent years. He has toured the Soviet Union with the Gulbenkian Orchestra of Lisbon, and appeared as soloist at the Lucern International Music Festival. Mr. Ribeiro is currently an Associate Professor of Violin at Florida State University in Tallahassee, Florida. He has recorded on the EMI International label.



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(Continued from pg. 14) both your houses, but that is a conclusion that play sur gests. The turmoil in periods of polite: and moral uncertainty which many n cognize in the troubled atmosphere sinc the fall of the first atom bomb is given v vid imagery in the second act of Richar II: "The bay trees in our country are a withered, and meteors fright the fixe stars of heaven. The pale-faced moo looks bloody on the earth, and lea looked prophets whisper fearful change Rich men look sad and ruffians dance and leap, the one in fear to lose whe they enjoy, the other to enjoy by rag and war . . . " A figure called Rumou in the second part of Henry IV states "Upon my tongue continual slanders ride the which in every language I pronounce stuffing the ears with false reports. speak of peace while covert enmity us der the smile of safety wounds the world.

What American does not hear the lik in language much less gracious, throug all the media. And what about this, whic all our journals might have employed fe editorial use as the curtain fell on the lact of the conflict in Vietnam: "A pea is of the nature of a conquest, for the both parties are subdued and neither pa

ty loser."

It is no secret to anyone that mov production nowadays is sex saturated There is more love than sex in Shake peare, but the glories, grandeurs, follie and falls of carnal appetite are fully e: plored in Shakespeare's happy and so rowful plays. He was the singer and dr matist of every sort of passion. He wa no prude or puritan. He was often men in ways which the Victorian age conside ed unseemly and gross. Even the mattof "censorship" is broached by the grea est writer of the English tongue: needful that the most immodest wor be look'd upon, and learned; which onattained . . . comes to no further use bi to be known and hated."

No latter-day Jeremiah has inveight against the disorderliness of the times does expiring Henry IV: "For the fif larry (the royal heir) from curb'd license lucks the muzzle of restraint, and the vild dog shall flesh his tooth in every incoent... O my poor kingdom, sick with vild lows, when that my care could not withhold thy riots... O! thou wilt be a wild crness again, peopled with wolves... tut the old man deceives himself, for it is riotous son as Henry V wil prove a hered politice and learn how to rationally lize an unwarranted war.

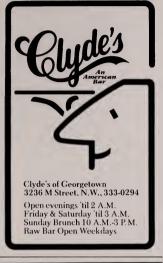
There's no theme so trifling or incidental of which Shakespeare has not omething pithy to say. Take the fetish of astrology. Thus, the wily bastard Ednund in King Lear: "This is the excelsion of the world, that, when we are sick in fortune-often the surfeits of our own behavior—we make guilty of ur disaster the sun, the moon and the tars; as if we were villains on necessity, will ools by heavenly compulsion, knaves, theves and treachers by spherical pre-

One is always reminded of the majestic with the majestic care's speech. But he, who probably ied wishing he had been a poet exclusive with the majestic with

"For our giddy world, is there no play" to make a "montage" of the dramatist's nes "to ease the anguish of a torturing our?" Yes, there is: Shakespeare's. His re plays to catch the native conscience, as Americans we hear them afresh with ne spectacle of our "reeling world" nakdly visible before us to give them new neaning to add to the pleasures they aford.

Mu.

arold Clurman is drama critic for The Nation, indirector, and author of innumerable works on the free theatre and its playwrights.





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Verdi's Un Ballo in Maschera

Washington Opera presents Verdi's Un Ballo in Maschera in the Opera House September 20, 24 and 26 at 8:00 and September 28 at 2:00.

Between Les Vêpres siciliennes (1855) and Aïda (1871), Verdi composed four operas: Simon Boccanegra, Un ballo in maschera, La forza del destino, and Don Carlos. Ballo was the only one that, so to speak, he got right the first time; Boccanegra, Forza, and Carlos all underwent extensive revision and are played today (except on rare occasions) in second versions. Those three are all, to some extent, unwieldy works, though great ones, and in their revised versions scenes from different periods of Verdi's ideas about dramatic music are juxtaposed. Ballo was composed swiftly and, for all its variety, it moves in a swift, single span. It's not just that its action is a straight-line sequence of events, packed into two days, while the three others spread over a span of years in their actual plots as well as in their composition and revision. There's something about the music and the drama-the music-drama-of Ballo which grips one from the opening bars and holds one intent upon it to the final curtain. Ballo, Aida, and Falstaff are the only Verdi operas that are played regularly without cuts.

There are various ways of approaching Un ballo in maschera. The Italian critic Massimo Mila has written: "Even more than La traviata, Un ballo in maschera is a pure, exclusive poem of love. In La traviata, the love-song is mixed with a strong vein of social protest. . . . None of this exists in Un ballo in maschera, which is truly the swirling, tragic poem of an impossible and desperate love. . . . Un ballo in maschera is Verdi's Tristan und Isolde." The British critic Julian Budden suggests a different parallel: "Throughout, danger appears not only when least expected but in an utterly unexpected form. . . . In a word, Un ballo in maschera is Verdi's Don Giovanni." Beneath the Ballo libretto that Verdi himself and Antonio Somma drew up there lies a five-act grand opera, Gustave III, ou le Bal masque, music by Auber and libretto by Scribe, which was first performed at the Paris Opéra in 1833. For the second and last time in his career. Verdi took up a "second-hand" libretto. (The first time was for his early comedy, Un giorno di regno; Vêpres, it's true, is based on a libretto Scribe intended for Donizetti, but that's a special and complicated case.)

Verdi had his first direct experience of French opera on its home ground when he went to Paris in 1847 (Continued on p.35)

Andrew Porter

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fortuitous thing happened to Michael Jackson on the way to the Bar. Having just purchased a used 1959 190 SL that "needed work," and having a few months before classes started, he enrolled in a Mercedes-Benz mechanics' school. A watershed decision. From there it was apprentice, to mechanic, to Field Service Technician and District Manager for Mercedes-Benz North America, to his 1979 appointment as General Manager of Euro Motorcars, Bethesda, Inc. From avocation to vocation. From tinkering to directing a service force of 55 with stateof-the-art technology at their fingertips. If you are about to invest the money a Rolls-Royce or Mercedes-Benz commands, wouldn't a man of Michael Jackson's background be vital to the protection of that investment? After all, service isn't just his responsibility. It's his metier.

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Program continued from page 20C.

Thursday Afternoon, September 25, 1980 at 2:00

Curtis Macomber, violin

EDMUND NIEMANN, Piano

LUDWIG VAN BEETHOVEN Sonata in F major, Op. 24 (1801)

Allegro

Adagio molto espressivo Scherzo: Allegro molto Rondo: Allegro ma non troppo

ROGER SESSIONS Sonata for Violin (1955, E. B. Marks)

Tempo moderato, con ampiezza e liberamente

Molto vivo

Adagio e dolcemente Alla marcia vivace

EZRA LADERMAN Portraits for Solo Violin

(1963, Galaxy Music)

JOHN CORIGLIANO Sonata for Violin and Piano

(1962-63, G. Schirmer)

Allegro Andantino Lento Allegro

GERALD LEVINSON Winds of Light (1973, Merion Music)

CURIIS MACOMBER received his Bachelor of Music, Master of Music and Doctorate in Musical Arts degrees at The Juillaird School as a scholarship student of Joseph Fuchs. He was awarded the Elsie and Walter Naumberg Scholarship and the Morris Loeb Prize. Mr. Macomber made his Carnegie Recital Hall debut in 1979. He has appeared as soloist with the Boston Youth Orchestra, the Westchester Philharmonic, the Vermont Symphony and the Juillaird Symphony centers are the properties of the String Arts Trio, the Light Fantastic Players, the New Music Guild Chamber Players and the Sea Cliff Chamber Players. Mr. Macomber is a member of the faculty of Montclair State College and the Third Street Settlement School. He has recorded on the Nonesuch, CR1 and Opus 1 labels.

Thursday Afternoon, September 25, 1980 at 3:10

Richard Young, Violin

SANFORD MARGOLIS, Piano

JAMES WEAVER, Harpsichord

JOHANNES BRAHMS Sonatensatz, Opus Posthumous

(1853)

MAURICE RAVEL Sonate (1923-27)

Allegretto Blues: Moderato

Perpetuum mobile: Allegro

WALTER PISTON Sonatina for Violin and Harpsichord

(1945, Boosey & Hawkes)

Allegro leggiero Adagio espressivo Allegro vivo

ELLEN TAAFE ZWILICH Sonata in Three Movements for

Violin and Piano (1973-74, Elkan Vogel)

Libramente

Lento e molto espressivo Allegro vivo e con brio

GEORGE PERLE Sonata No. 1 for Solo Violin

(1959, Boelke-Bomart)

II

III

AARON COPLAND Sonata for Violin and Piano

(1943, Boosev & Hawkes)

Andante semplice

Allegretto guisto

OTTO LUENING Gargoyles for Violin Solo with

Synthesized Sound Accompaniment on Tape

(1961, C. F. Peters)

GARY SMART Fancy (In Memoriam Joe Venuti)

(1978, Unpublished)

EDWARD MILLER Concert Duo for Violin and Piano

(1974-80, Unpublished)

RICHARD YOUNG, blessed with absolute pitch, was introduced to the violin at the age of five and continued his advanced studies with Aaron Rosand and Josef Gingold. He was invited, at the age of 13, to perform for Queen Elisabeth of Belgium at her palace in Brussels. Since then, his career has included recitals and solo appearances with orchestras throughout the United States and abroad. Mr. Young has been a member of the New Hungarian Quartet, guest artist with the Da Capo Chambere Players and the New York Philomusica, and is currently the violinist of the Rogeri Trio. His violin is a magnificient J. B. Guadagnini made in 1772 in Turin, Italy. He has recorded under the Vox, Angelicum, Turabout and Orion labels.

Thursday Afternoon, September 25, 1980 at 4:25

Kenneth Goldsmith, violin

JO ANNE RITACCA. Piano

W. A. MOZART Sonata in C major, KV 296 (1778)

Allegro vivace Andante sostenuto Rondeau: Allegro

JOHANNES BRAHMS Sonata in D minor, Op. 108 (1886-88)

Allegro Adagio

Un poco presto e cum sentimento

Presto agitato

JOHN CORIGLIANO Sonata for Violin and Piano

(1962-63, G. Schirmer) Allegro Andantino

Lento Allegro

CHARLES IVES Second Sonata (1910, G. Schirmer)

Autumn: Adagio maestoso—Allegro moderato In the Barn: Presto—Allegro moderato

The Revival: Largo-Allegretto

PAUL CHIHARA Elegy (1975, G. Schirmer)

ROY HARRIS Sonata for Violin and Piano

(1974, Belwin-Mills)
1. Fantasy (1945)
11. Dance of Spring (1944)

III. Melody (1944) IV. Toccata (1953)

WALLINGFORD RIEGGER Sonatina for Violin and Piano

(1948, Marks Music) Moderato

Allegro

KENNETH GOLDSMITH, during his 22 years as a professional violinist, has been involved with every facet of the music world. His instrumental abilities were guided by William Kroll, Mischa Mischakoff, and Nathan Milstein, and extensive study of contemporary music involved associations with Gunther Schuller, Claus Adam, Marius Constant, Witold Lutoslawski and Ralph Shapey. Mr. Goldsmith is the violinist of the Mirecourt Trio, Artists-in-Residence at Grinnell College.

Thursday Afternoon, September 25, 1980 at 5:35

Robert Davidovici, violin

JEAN MAINOUS, Piano

JOHANN SEBASTIAN BACH Sonata in G minor (1720)

Adagio Fuga Siciliano Presto

CHARLES IVES Seco

Second Sonata (1910, G. Schirmer) Autumn: Adagio maestoso—Allegro moderato

In the Barn: Presto—Allegro moderato

The Revival: Largo—Allegretto

AARON COPLAND Sonata (1943, Boosey & Hawkes)

Andante semplice; Allegro Lento

Allegretto

JOHN CAGE Six Melodies (1960, C. F. Peters)

HUGH AITKIN Partita for Solo Violin

(1968, Oxford University Press) Allegro vigoroso

Lento e sostenuto
Molto moderato
Grandioso liberamente
Lento e sostenuto
Allegro vigoroso

WALTER PISTON Sonatina (1948, Boosey & Hawkes)

I II III

11

ROBERT DAVIDOVICI was born in Rumania and emigrated to Australia with his parents in 1962. There, he won irst prize in the 1967 Commonwealth Concerto Finals and was granted, in the same year, a scholarship to The Juilliard School to study with Ivan Galamian. Awarded a teaching fellowship in chamber music as assistant tothe Juilliard Quartet, he also performed the Prokofiev Yiolin Concerto at Lincoln Center with the Juilliard Orchestra under Alfred Wallenstein. Mr. Davidovici won the 1972 Naumburg Competition, the Montreal International Yiolin Competition and the Flaggler Award Competition in 1972 in addition to performing with the Israel Radio Orchestra in a live, nation-wide broadcast concert. In 1973, he toured Australia as part of the Australian Broadcasting Company's Celebrity Artists Series. Since then, he has been Artist-in-Residence at North Texas State University and his concert tours have taken him across the United States, Europe, Israel, the Far East, Australia and South America.

CONCERT HALL

Kennedy Center—Rockefeller Foundation International American Music Competitions Finals

The order in which the finalists will perform will be determined by drawing of lots.

Saturday, September 27

6:00 p.m.-Finalist (70) minute recital

7:45 p.m.—Finalist (70) minute recital 9:30 p.m.—Finalist (70) minute recital

At the conclusion of the recital the order of the three winners and their prizes will be announced by Charles Wuorinen.

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Sunday Evening, September 28, 1980 at 6:00

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GENE GUTCHË Akhenaten, Opus 51

ROBERT WYKES A Lyric Symphony

RAMON ZUPKO Windsongs-Concerto for Piano

and Orchestra Robert Miller, Piano

Intermission

JOHN HARBISON Piano Concerto

Abraham Stokman, Piano

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prevailing power complex which defies the pretentions of existing forces. The music reflects eldetic images. The paramnesia: an illusory impression—something previously experienced (deja vu), heard (deja elenedu).

I. RA... déjà vu. When the sun rises, the world is a beautiful thing to behold. Whether you see it rise on the horizon over a mountain top, through the green leaves of a forest, or in between the shafts of skyscrapers... for you and me it will remain a symbol of a hope never dying. The sun speaks with a promise, to some even of fuifillment, but to all of us it is the Spring of vitality.

In the days of Akhenaten for the Egyptians, Ra-the sun, was the supreme god. And rightly so: from the sun comes the fruit of the earth, and it is from the fruit of the earth we gather our strength for a continued life. Truly, the sun is the great wonder of the world, for its light reflects everything we are.

II. THE NILE... déjà entendu. For the Egyptians it was the Nile, for the Latins it is the Amazon, but for us it will always be the Mississippi ... so we are told. We rarely

arrived in Texas with \$500.00 in his pocket. After trying a career in business, Gutchë returned to Minnesota to resume his aborted musical studies at the age of 35. Since then, he has received an M. A. degree from the University of Minnesota, a PhD, in composition from the University of Iowa and spent many years in virtual isolation from the academic world going about the business of composing. His production has been prolific and his work has been commissioned by such orchestras as the St. Paul Symphony, the Cincinnati Symphony, the National Symphony, the Rochester Philharmonic and the Milwaukee Symphony. The work being performed today, Akhenaten, Opus 51, is Mr. Gutchë's third composition prepared under a National Endowment for the Arts grant.

A Lyric Symphony

ROBERT WYKES

Commissioned by the New Music Circle of St. Louis for their 20th anniversary and to honor the St. Louis Symphony Orchestra's 100th

PROGRAM CORRECTION

Sunday Evening, September 28, 1980 at 6:00

- ROBERT MILLER is pianist for John Harbison

Piano Concerto

- ABRAHAM STOKMAN is pianist for Ramon Zupko

Windsongs

The Kennedy Center regrets the error

- Due to illness, Lukas Foss will not appear this evening. Robert Fitzpatrick will conduct in his place.

intermission

JOHN HARBISON Piano Concerto

Abraham Stokman, Piano

JACOB DRUCKMAN Prism

The Kennedy Center is grateful to the Friends of the Kennedy Center and to Mr. and Mrs. Emanuel Cohen for their special assistance to the Kennedy Center—Friedheim Awards.

Notes

on the Program

Akhenaten (Eidetic Images) Dramatic Suite in Two Movements, Op. 51

GENE GUTCHË

3,300 years ago Pharoah Akhenaten declared himself god over all Upper and Lower Egypt. By this decree he challenged the prevailing order throughout his Empire. Hence he became sole god to rule the Universe.

In spite of the maxim: history does not repeat itself. A parallel can be drawn today between

Akhenaten and society.

Certainly contemporary art in its design is strongly indicative of Egyptian influence: our architecture, asthetics in painting, inventie devices in music. More pointedly is the prevailing power complex which defies the pretentions of existing forces. The music reflects eidetic images. The paramnesia: an illusory impression—something previously experienced (dejà vu), hard (dejà entendu).

I. RA... déjà vu. When the sun rises, the world is a beautiful thing to behold. Whether you see it rise on the horizon over a mountain top, through the green leaves of a forest, or in between the shafts of skyscrapers... for you and me it will remain a symbol of a hope never dying. The sun speaks with a promise, to some even of diffillment, but to all of us it is the Spring of

vitality.

In the days of Akhenaten for the Egyptians, Ra-the sun, was the supreme god. And rightly so: from the sun comes the fruit of the earth, and it is from the fruit of the earth we gather our strength for a continued life. Truly, the sun is the great wonder of the world, for its light reflects everything we are.

II. THE NILE... déjà entendu. For the Egyptians it was the Nile, for the Latins it is the Amazon, but for us it will always be the Mississippi ... so we are told. We rarely

question things that are taken for granted. It isn't until you have swum, fished, rowed, or taken a journey on any one you begin to live the beauty and even terror which sometimes threatens, and as quickly vanishes. Before the majesty of these waters you somehow feel the littleness of self. For these bodies of water reach out to let you know: not all is lost—at your very last hour there will always be something to hold you safe.

-Gene Gutchë

Gene Gutchë was born in Berlin and received his early education in Italy, Switzerland and Germany. At 18, he left his family to "go West" and, speaking five languages, but no English, arrived in Texas with \$500.00 in his pocket. After trying a career in business, Gutchë returned to Minnesota to resume his aborted musical studies at the age of 35. Since then, he has received an M.A. degree from the University of Minnesota, a PhD. in composition from the University of Iowa and spent many years in virtual isolation from the academic world going about the business of composing. production has been prolific and his work has been commissioned by such orchestras as the St. Paul Symphony, the Cincinnati Symphony, the National Symphony, the Rochester Philharmonic and the Milwaukee Symphony. The work being performed today, Akhenaten, Opus 51, is Mr. Gutchë's third composition prepared under a National Endowment for the Arts grant.

A Lyric Symphony

ROBERT WYKES

Commissioned by the New Music Circle of St. Louis for their 20th anniversary and to honor the St. Louis Symphony Orchestra's 100th season, A Lyric Symphony received its world premiere on May 10th, 1980 in St. Louis. The work is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, one trombone, tuba, glockenspiel, snare drum, harp, celesta, piano and strings. The composer's comments:

Listeners familiar with my past works will find A Lyric Symphony different music. None of my music is without melodies but since 1965 they have occurred as almost incidental "objects" within a music environment, or setting. This setting was continuously changing into a new arrangement of itself, so that the tunes were heard as "new" when they came round a second time—the melodies tended to float in and out of the on-going sounds of the piece.

In contrast to that, the tunes of A Lyric Symphony are presented each in its own due time and place, and then developed before being heard a final time. Thus, on the most grand level of form, there are four movements, each with its own set of tunes. The single pause in the music occurs between Movement II and III separating the four into two pairs.

Movement 1 (Leggiero e cantante) has two tunes, development, a recurrence of the tunes, and a coda which carries the music directly into Movement 11. The initial tune of Movement 1 is significant because it is the source of much of the entire work.

Movement II begins in a scherzo mood, returning after drifting fantasy-like interruptions.

Movement III opens with the longest and slowest tune of the whole work (Sonore e espressivo). A sequence of five short variations on the tune follow.

Movement IV (Finale) begins directly, without a pause. It serves as a finale for the whole work and the order of its melodies suggests a traditional rondo form.

-Robert Wykes

Robert Wykes, born in Aliquippa, Pennsylvania, has lived and worked in Saint Louis, Missouri for more than 20 years. Majoring in flute, he graduated from the Eastman School of Music, and continued there to fulfill the requirements of the Master of Music degree. He holds a Doctorate in Musical Arts from the University of Illinois. He has been flutist with the Toledo and St. Louis Symphony Orchestras and a member of the Studio for New Music, and his teaching positions have included Bowling Green State University, the University of Illinois, and Washington University. Mr. Wykes has composed many works, a number of which are available on Northmoor Records. Five of his major pieces have been premiered by the Saint Louis Symphony, including today's contest composition, A Lyric Symphony.

Windsongs

RAMON ZUPKO

Windsongs was written in 1979 under a grant from the National Endowment for the Arts, for Abraham Stokman and the Kalamazoo Symphony. The title alludes to the similarities among the four Haiku which inspired the work, with their strong imagery of the seasons, the wind and the sea.

Windsongs is a tonal work based on 28 different scales, none of which are the familiar major or minor. These 28 scales were developed into a rather complex system of progression, inter-relationship and metamorphosis. Everything in the piece is related and many of these relationships can be detected upon first hearing.

The first movement consists of three large, expanding and contracting "waves of sound," each successive one larger and longer than the one before. One can hear the remains of classical sonata form, to the extent of first and second themes, cadenza and coda.

The second movement is based on a thematic idea provided by my eight-year-old son. The form borrows from the pre-classical rondo breaking down to: A-B-A-C-A-D-A-Coda, the 'A's' identified by the octave-sliding chords in the strings.

The slow Interlude consists of three short sections: a lamenting melody in the piano with a backwash of instrumental color, followed by a duel between bowed metal plates and piano, and ending with a sparsely scored variation of the beginning with the lamenting melody in the solo violin.

This leads without break to the impetuous third movement, which is a kind of perpetual motion "variations on texture," interrupted suddenly with another version of the lamenting melody of the Interlude. first in the flute and



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piccolo, then in canonic fashion between trumpet and woodwinds. The coda returns abruptly to the perpetual-motion agitation of the first part.

-Ramon Zupko

Ramon Zupko was born in Pittsburgh. He received his degrees from Juilliard where he studied composition (principally with Vincent Persichetti) and piano. Presently on the music faculty at Western Michigan University, he is director of their New Music Ensemble and the Studio for Electronic Music. Many of his more than 100 compositions, published by Casa Sonzogno, Elkan Vogel, Presser and C. F. Peters, include the electronic medium as well as theatrical elements. More than 30 awards include grants from the Fulbright Commission. the Ford and Fromm Foundations, the National Endowment for the Arts, and the Martha Baird Rockefeller Fund. He has won many festival and ASCAP awards. Most recently, he was one of six composers chosen nationally to represent the U.S.A. at the 1980 ISCM World Festival in Tel Aviv, Israel, His works are recorded on the CRI (New York) label.

Piano Concerto

JOHN HARBISON

My Piano Concerto was composed in 1977 and 1978 at Token Creek, Wisconsin. It is dedicated to Robert Miller, who gave its first performance, with Gunther Schuller conducting the American Composers Orchestra. The same performers have recorded it for CRI.

The first movement (Moderato cantabile) is a fantasy, which implies for me not looseness, but a discovered form, with its own demands and rewards. The melodies are characteristically long, and recur with new harmonizations. The second movement (Alla marcia—Alla canzona—Alla danza) has a "last movement character"; forthright and clear-cut. Where is the middle movement? It is housed in both.

As in my recent violin concerto, the intent is to give to the medium what it requires at this point from this composer. The piano is no longer ruler of the household and the concert stage; it has a future, but only through coming to terms with the lost age of its dominance.

-John Harbison

John Harbison is one of 12 composers writing new pieces for the Boston Symphony Orchestra's centennial celebration. His opera Winter's Tale was premiered by the San Francisco Opera Company in 1979; his chamber opera Full Moon in March was first performed by the Boston Musica Viva, and repeated at Tanglewood this past August. Recent compositions include a Violin Concerto and Motenti di Montale, a cycle of 20 songs for voice

and piano. His commissions include works for the Naumburg Foundation, the Fromm Foundation, the Koussevitsky Foundation and the New York State Bar Association. Mr. Harbison is professor of music at MIT, Music Director of the Cantata Singers and Ensemble, and will be resident composer at the American Academy in Rome during 1981.

Prism

JACOB DRUCKMAN

Prism incorporates music from three earlier works, each an opera based on the myth of Medea and Jason: Marc-Antoine Charpentier Medée, 1694; Francesco Cavalli's Il Giasone, (Jason), 1648; and Luigi Cherubini's Medée, 1797.

Each of the works views the same subject from a different angle. The Charpentier uses the tragedy as a framework for pagentry. The Cavalli treats it as a tender love story (even twisting the plot to a happy ending!) The Cherubini drives relentlessly towards its tragic conclusion.

Prism is concerned with the many-layered quality of the telling and re-telling of the story. It is a reflection on the persistent re-emergence of the myth that lies at the center of the new work.

The instrumentation consists of three flutes (two doubling on piccolo and alto flute), two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and percussion, harp, piano and harpsichord, and strings.

-Jacob Druckman

Jacob Druckman's composing career began at the age of 12, and in the 40 ensuing years he has produced a substantial volume of works encompassing a wide range of mediums; orchestral, chamber, instrumental, vocal, choral and electronic. His teachers have included Renée Longy and Louis Gessensway, Aaron Copland, Peter Mennin, Vincent Persichetti, Bernard Wagenaar and Tony Aubin. He has served on the faculties at Juilliard, Bard College, Brooklyn College and Tanglewood. Currently Professor of Composition and Chairman of the Composition Department in the School of Music at Yale University, Mr. Druckman has been the recipient of many coveted awards and prizes; among them a Fulbright Scholarship, a Pulitzer Prize, two Guggenheim Fellowships, awards from ASCAP, The Society for the Publication of American Music, The American Academy of Arts and Letters and the Thorne Music Fund. The composition being played today. Prism. was commissioned by the Baltimore Symphony and given its world premiere by that orchestra on May 21, 1980 at the Lyric Theatre in Baltimore, Maryland.

Meet the Artist

Lukas Foss, conductor, has, as a pianist, composer and conductor experimented with all styles of music from classic and romantic to the most avant garde. Born in Berlin, he entered the Paris Conservatory at the age of 11 and, having moved to the United States with his family, graduated from the Curtis Institute at 18 with highest honors. He has studied conducting with Fritz Reiner, Serge Koussevitsky and Paul Hindemith, and at the age of 23 gained national recognition as a composer with his cantata The Prairie. He has taught composition at UCLA and Harvard, and organized and toured with the Improvisation Chamber Ensemble doing improvised musical selections. New Music director of the Buffalo Philharmonic for six years, he is currently Director of the Brooklyn Philharmonic. In addition to his talent as an outstanding conductor-as well as pianist and teacher-Lukas Foss has achieved wide recognition for his more than 75 scores, the most famous of which are Time Cycle, Echoi, and Baroque Variations.

Robert Miller, pianist, was born in New York City. He began lessons at the age of four, and went on to graduate Magna Cum Laude from Princeton with a music major. His particular interest lies in contemporary music. Major U.S. composers including Milton Babbitt, George Crumb, Stefan Wolpe, Charles Wuorinen and Mario Davidovsky have writen works for him and he has premiered those of several others. He has performed throughout the United States, in Europe and South America. He has worked with the Group for Contemporary Music and

has served on the faculty of the annual summer Composer's Conference held since 1964 in Johnson, Vermont. The Harbison work being played today was premiered by Mr. Miller on May 12, 1980 in Alice Tully Hall.

A former student and faculty member of The Juilliard School, Abraham Stokman, pianist, is now a noted Chicago master teacher. A devotee of chamber music, Mr. Stokman is well-known as a performer and recording artist of contemporary music. Many contemporary composers have written for him and his recitals are distinguished for his improvisational skills. He has appeared at Lincoln Center, Town Hall in Boston, Mandel and Orchestra Halls in Chicago, and as soloist with the Chicago Symphony.

The famed Curtis Institute of Music in Philadelphia has, since its inception, provided its students, admitted only by audition, with peerless musical training at absolutely no cost to any student. Until recently completely privately endowed, Curtis counts among its distinguished graduates such illustrious names as Leonard Bernstein, Gian-Carlo Menotti, Samuel Barber, Leonard Rose, Eugene Istomin, and many, many more. The stellar faculty of the Institute has included some of the most celebrated musicians of the twentieth century. This year's students number 157, come from the United States and 15 different countries, and will enjoy the opportunity to study under 69 faculty members, most of whom are performers of world renown.

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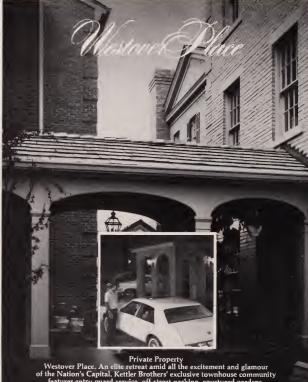
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(Continued from page 27) to rework I lombardi for the Opéra as Jérusalem. Thereafter, Paris played a very important part in his career. He lived there for long periods (for the decade after Jérusalem, he was as much in Paris as in Italy), and most of his subsequent operas show some French influence in one way or another.

The long four-act or five-act grand operas Vêpres, Forza and Don Carlos may be considered as not just attempts to beat Meverbeer at his own game but deliberate essays in uniting what Verdi genuincly admired in Meyerbeer-the scale, the scenic ambition, and the scnsc of large public events linked to personal destinies-with his own convictions about "warmth," truth of characterization, and individuals in particular, credible dramatic situations rather than conventional operatic plights. What Verdi said about Gounod, whose grand operas Faust and Roméo he knew, is revealing: "Gounod is a great musician, a great talent, but he is not an artist of dramatic fibre. . . . He always weakens the dramatic situations and draws the characters poorly." He might well have said the same about Auber and his Gustave III. Un ballo in maschera is a "criticism" of French grand opera from another viewpoint: not an attempt to show how the form itself could be ennobled and made to serve higher purposes than that of entertainment, but a demonstration that within Scribe's large, leisurely scheme for Gustave III (whose first and last acts contain ballet-divertissements) there lav the matter of a tense, serious drama of character which could lend itself to musical expression in an Italian melodram-

Un ballo in maschera was composed to fulfill a Naples commission. The work that Verdi originally intended to write for it was a King Lear; the libretto had been prepared, but Naples could not provide the cast he wanted. A few months before the new opera was due, Verdi wrote to the Neapolitan impresario: "I am busy scaling down (he regularly uses

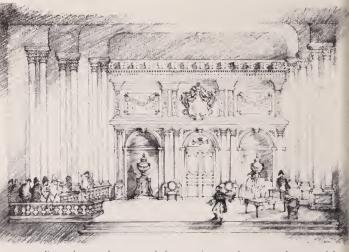
the verb ridure in its double sense of "reduce" and "transform") a French drama, Gustavus III of Sweden, libretto by Scribe, done at the Opéra more than twenty years ago. It's grandiose and vast; it's beautiful; but, like all operas, it also has conventional things in it—something I've always disliked and now find unbearable." With the playwright and patriot



Composer Giuseppe Verdi in 1867.

Antonio Somma, he set about refashioning it.

If one sought to derive a moral from the sum of all the subjects Verdi set, it might be this: that honor and duty often prompt an upright man to make a choice that conflicts with his hopes of personal happiness. A similarly somber, tragic view of life is often expressed in Verdi's letBelow: Zack Brown's sketch for Act I, Scene I, of the Washington Opera's production of Verdi's Un Ballo in Maschera. In the Opera House of the Kennedy Center, September 20, 24, 26 and 28,



ters. Forza, the opera he composed after Ballo, is about a hero compelled by a series of mischances to commit just those actions against which his noble spirit rebels, and about the vanity of hoping to find personal peace by retreating into a cloister. The personal drama is played out against an animated background of popular, martial and monastic life. In Don Carlos, the next work, the fate of

nations now hangs upon the personal decisions of the principals—the foreground and background are hardly distinct—and that other theme finds specific statement when the mysterious Monk tells Carlos: "My son, the sorrows of this world follow us into this place."

And, despite Massimo Mila's assertion, Ballo is more than "a pure, exclusive poem of love." It is also an opera about responsibility. To satisfy the Neapolitan censors, Verdi understated some things that are specific in the French original. (This was before those censors insisted on further changes that caused him to withdraw the opera altogether.) His hero was no longer a king, only a northern duke; the conspirators were motivated only by personal grievances (that was the censors' requirement) and not also by their belief that the man was unfit to be a ruler. And a specific threat to the country ("The proud Muscovite invites us to battles") remained unstated. Nevertheless, the first aria in Ballo (in whatev-



er version) proclaims the theme of responsibility as Renato says to Riccardo, "To your life destiny has linked thousands

of other lives." Indeed it is sounded earlier, in the ringing lines of Riccardo's opening speech: "Power is unbeautiful unless it dries subjects' tears, and aims at uncorrupted glory."

Ballo is an opera about duty, trust, and betrayal. In the background is the large theme of a ruler's responsibility, which transcends his personal inclinations. The foreground is filled by Verdi's preoccupation with an individual's responsibility for his or her behavior. Riccardo's sense of duty is triumphant at last, in the noble, grieving renunciation of his Act III aria. Emotionally, but not in deed, he has betraved his friend and Amelia has betrayed her husband. In the Act II trio, as the conspirators muster to attack Riccardo, he reflects: "Are they traitors, conspirators, who threaten my life? Ah! I too have betrayed my friend. ... Innocent, I would have defied them. Now, guilty of love, I flee." Honor and duty have brought Amelia to this place, but, ironically, her presence there seems to Renato to be proof of her guilt. He, believing himself betrayed, in turn betrays his friend; unlike Riccardo, unlike Amelia, he is unable to control and rise above his passion. Even Oscar, in the final scene, is tricked into a betraval of his friend; vanity and frivolity open the way to it, and it is innocently committed, but its consequences are fatal.

There is irony in every turn of the plot. In each act there is laughter: Oscar's high spirits, matched by Riccardo's gaiety, sparkle in the first and second scenes; the conspirators' sardonic laughter un-

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September Performance Schedule

ET-7:30 William Shakespeare's RICHARD III starring Michael Moriarty OH-8:00 THE PEKING OPERA The Monkey King Fights the Eighteen Lo Hans The lade Bracelet Yan Dang Mountain

AFI-1:00 ORGAN DEMONSTRATION ET-7:30 William Shakespeare's RICHARD III starring Michael Moriarty OH-8:00 THE PEKING OPERA Three-Forked Crossroads The White Snake The Goddess of the Green Ripples

ET-2:00 William Shakespeare's RICHARD III starring Michael Moriarty OH-3:00 THE PEKING OPERA The Monkey King Fights the Eighteen Lo Hans The Jade Bracelet Yan Dang Mountain

William Shakespeare's RICHARD III starring Michael Moriarty

ET-7:30 William Shakespeare's RICHARD III starring Michael Moriarty OH-8:00 THE PEKING OPERA The Monkey King Fights the Eighteen Lo Hans The Jade Bracelet Princess Red Fish

ORGAN DEMONSTRATION ET-7:30 William Shakespeare's RICHARD III starring Michael Moriarty OH-8:00 THE PEKING OPERA The Fight in the Inn The White Snake The Goddess of the Green Ripples

OH-3:00 THE PEKING OPERA The Monkey King Fights the Eighteen Lo Hans The Jade Bracelet Yan Dang Mountain

William Shakespeare's RICHARD III starring Michael Moriarty William Shakespeare's RICHARD III starring Michael Moriarty

AFI-1:00 ORGAN DEMONSTRATION ET-7:30 RICHARD III starring Michael Moriarty

MIGHTY CLOUDS OF JOY

ET-7:30 William Shakespeare's RICHARD III starring Michael Moriarty ROCKEFELLER COMPETITIONS ET-7:30 William Shakespeare's RICHARD III starring Michael Moriarty CH-8:30 NATIONAL SYMPHONY Mstislav Rostropovich conducting

CH-I:00 ORGAN DEMONSTRATION TT-1:00 ROCKEFELLER ET-7:30 William Shakespeare's RICHARD III starring Michael Moriarty OH-8:00 WASHINGTON OPERA Verdi's CH-8:30 NATIONAL SYMPHONY (repeat September 23 program

OH-2:00 WASHINGTON OPERA Verdi's Un Ballo in Maschera TT-2:00 & 7:30 DANCE AMERICA Lar Lubovitch Dance Company CH-6:00 FRIEDHEIM AWARDS

ET-7:30 (Opening) JILL CAME TUMBLING AFTER by Jean Keri directed by Mike Nichols TT-7:30 DANCE AMERICA Bill T. Jones OH-8:00 MARCEL MARCE AU CH-8:30 NATIONAL SYMPHONY Mstislav Rostropovich

conducting Hugh Wolff piano

All Events Subject to Change.

AFI - American Film Institute Theater CH-Concert Hall ET - Eisenhower Theater OH-Opera House TT - Terrace Theater

TT-2:00 DAVID GOLUB piano

derpins the second-act finale; the festivities of the masked ball counterpoint the final tragedy. In each act the characters don disguises-and are then revealed: as if to show (as Forza does, too) that all attempts to conceal truth from oneself or from others are eventually vain. The masked ball is a dramatic metaphor that

DANCE AMERICA

CH-8:30

Lar Lubovitch Dance Company OH-8:00 WASHINGTON OPERA

Verdi's Un Ballo in Maschera

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applies to more than the final scene.

However, these matters are treated not schematically but by a brilliant man of the theatre-the composer who wrote to Somma that the public would accept anything except being bored.

Andrew Porter is the music critic for The New Yorker magazine.

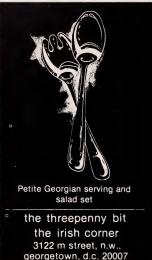
ET-2:00 & 7:30 William Shakespe RICHARD III

starring Michael Moriarty

CH-8:30 NATIONAL SYMPHONY

(repeat September 23 program)





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Center Notes

The Washington Performing Arts Society and the John F. Kennedy Center for the Performing Arts have announced an exciting new "Dance America" series for the 1980-81 season. The twelve company series will perform throughout the year in the Opera House, the Eisenhower and the new Terrace Theatres.

Included in the "Dance America" season are the Dance Theatre of Harlem, the Eliot Feld Ballet, the Martha Graham Dance Company, Pilobolus, the Paul Taylor Dance Company, the Lar Lubovitch Dance Company, Bill T. Jones &

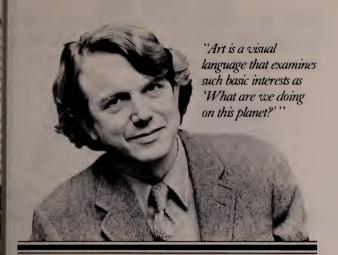


The chorus of the Martha Graham Dance Company in Night Journey. The Graham Company appears in February as part of Dance America.

Arnie Zane, James Cunningham's Acme Company, Meredith Monk/The House, Laura Dean Dancers and Musicians, The Dance Exchange Performance Company, and the Bella Lewitzky Dance Company

Lar Lubovitch opens "Dance America" on Friday, September 26, in the Terrace Theatre, at 7:30. The unique Lubovitch mixture of classical ballet, modern, jazz and pop will also be seen in the Terrace on Saturday and Sunday evenings (September 27-28) and for a Sunday matince at 2:00.

Bill T. Jones & Arnie Zane follow Lubovitch in the Terrace on Tuesday, September 30 and Wednesday, October 1. – JRL



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Benjamin Forgey, The Star's art critic, characterizes art as "a stilled moment in time." He calls it "a visual language" that examines such basic interests as "What are we doing on this planet?"

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really disappeared."

A graduate of Princeton, he spent the summer after college in the Louvre in Paris. He had planned to be a political reporter until he learned he could make a career writing about art.

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Gifts from other Countries

ARGENTINA—a bronze sculpture by Libero Badii and two oil paintings by Raquel Forner for the box tier of the Opera House.

AUSTRALIA—seven tapestries for the South Gallery representing The Creation, designed by John Coburn. AUSTRIA—a crystal chandelier for the Opera House and additional light fixtures.

BELGIUM-mirrors for the Grand Foyer, and for the Opera House.

BRAZIL-fiberwork sculpture by Jacques Douchez in the Hall of States.

BULGARIA-a sculpture by Professor V. Minekov.

CANADA-Eisenhower Theater stage curtain.

COLOMBIA—a metal sculpture by Eduardo Ramirez on the south circular drive.

DENMARK-a porcelain relief by Inge-Lise Koefoed for the Concert Hall lobby.

EGYPT—an alabaster vase, circa 2600 B.C., for the box tier of the Eisenhower Theater.

FINLAND-chinaware for the restaurants.

FRANCE—two tapestries by Henri Matisse and two sculptures by Henri Laurens for the box tier lobby of the Opera House.

GERMANY-bronze panels sculpted by Jurgen Weber placed along the Entrance Plaza.

GREAT BRITAIN-sculpture by Dame Barbara Hep-

GREECE—a museum replica of the bronze statue of Poseidon.

INDIA-20 specially designed planters for the Grand Fover, Hall of Nations and Hall of States.

Foyer, Hall of Nations and Hall of States.

IRAN—two silk and wool rugs designed for the South

Lounge of the Opera House.

IRELAND—Waterford crystal chandelier with four matching sconces for South Lounge of the Opera House.

ISRAEL—artworks and complete furnishings for the Concert Hall lounge.

ITALY-all the marble for the exterior and interior of

the building, cut to specifications.

IAPAN—the Opera House stage curtain, Bicentennial

gft to complete the Terrace Theater. LESOTHO-a mohair tapestry.

LUXEMBOURG-sculpture by Lucian Wercollier.

MALAYSIA—shadow puppets from Ramayana epics.

MEXICO—two tapestries by Leonardo Nierman for the box tier of the Eisenhower Theater.

MOROCCO-black and white wool rugs for the Roof Terrace Galleries.

NORWAY—11 crystal chandeliers for the Concert Hall.

PAKISTAN—two Bokhara rugs.

PORTUGAL—planters created from ceramic tiles de-

signed by Mario da Silva, South Gallery.

SPAIN—two tapestries reproduced from original paintings by Goya for the South Lounge of the Opera House, sculpture of Don Quixote by Aurelio Teno for the East

SRI LANKA—two handcrafted standing brass oil lamps. SWEDEN—18 crystal chandeliers, Grand Foyer.

SWITZERLAND-a sculpture by Willy Weber for the Concert Hall lobby.

THAILAND-Thai silk for furnishings.

TUNISIA-reproduction of a 3rd-century mosaic.

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CURTIS HALL EVENTS FOR NOVEMBER AND DECEMBER 1980

ALL RECITALS ARE AT 8:00pm

onday 3 November -- FIRST STUDENT RECITAL (WUHY BROADCAST - 90.9)

BEETHOVEN Violin Sonata No. 8 (Hirono Oka, violin: Sook-Chung Kim, piano)

FAURE, STRAUSS.

VELASCO

Songs

DONIZETTI, VERDI,

GIORDANO

I CHOPIN

Arias (Noel Velasco, tenor; Thomas Jaber, piano) Nocturne Op. 48#2; 3 Mazurkas, Op. 50; Scherzo No. 2 (Ira Levin. piano)

ednesday 5 November -- SECOND STUDENT RECITAL

DOWLAND Two Dances (Goliard Brass Quintet: James Bittner and C. Benjamin LETEUNE

Revecy Mundy, trumpets; Timothy Soberick and Larry Bird, trombones;

SCHEIDT Canzona Michael Gast, horn)

FRACKENPOHL Quintet No 2

WORKS TO BE ANNOUNCED

GRIEG

II MOZART

riday 7 November -- THIRD STUDENT RECITAL

BEETHOVEN "Spring" Sonata for Violin and Piano (Sarah Kwak, violin; Carol Leone, pno) MOZART

Clarinet Trio. K. 498 (Anne Ament, clarinet; Igor Folesitsky, viola;

Ghena Meirson, piano)

II DVORAK Piano Quintet, Op. 81 (Nicolas Danielson and Robert Rinehart, violins;

Thomas Turner, viola; Ramon Bolipata, cello;

Sook-Chung Kim. piano)

nday 10 November -- STRING ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC. ARNOLD STEINHARDT, cond.

MOZART Adagio and Fugue

LIMITED SEATING MOZART Violin Concert No. 5 (Arnold Steinhardt, violin)

II DVORAK (WUHY BROADCAST)

Serenade for Strings in E

FIRST COME FIRST SERVE

ednesday 12 November -- FOURTH STUDENT RECITAL

ROREM 6 Songs

POULENC Tel jour telle nuit (Donald Collup, baritone; David Lofton, pno)

KODALY Sonata for Solo Cello (Michal Schmidt, cello)

II BLOCH Piano Quintet No. 1 (Yoko Fujita and Hirono Oka, violins: Thomas Turner,

viola: Ramon Bolipata, cello: Ira Levin, pno)

riday 14 November -- FIFTH STUDENT RECITAL

FRANCK Violin Sonata (Amos Jones, violin; Kenneth Kelter, piano)

Violin Sonata in Cm (Ralph de Souza, violin; Gavin Martin, piano)

Quartet in Dm. K. 421 (Ming-Feng Hsin and Celine Leathead, violins; Geraldine Rice, viola; David Ellis, cello)

onday 17 November -- Wind Ensemble of The Curtis Institute of Music, Robert Fitzpatrick, cond)

The Corsair Overture (trans. by Gunther Schuller) BERLIOZ.

(WUHY BROADCAST 90.9) I GRAINGER Lincolnshire Posy

II VAUGHAN WILLIAMS Scherzo alla marcia from Symphony No. 8)

V HOLST Hammersmith, Prelude and Scherzo LIMITED SEATING

FIRST COME FIRST SERVE HOLST Suite No. 2 in F

I BARBER Commando March

Wednesday 19 November -- SIXTH STUDENT RECITAL

I SCHUBERT Arpeggione Sonata (Donna Randall, viola; Nozomi Takashima, piano)
II DITTERSDORF Concerto in E major (David Fay, doublebass; Stephanie Wendt, piano)

III CHOPIN Ballade No. 4: Nocturne Op. 9#1 (Seung-Hee Hyun, piano)

IV SHOSTAKOVITCH Quartet No. 8 (Suzanne Leon and Cathy Meng, violins; Pamela Askew, viol Gita Roche, cello)

Friday 21 November -- SEVENTH STUDENT RECITAL

I DEBUSSY Danses sacrées et profanes

RAVEL Introduction and Allegra (Conrad Nelson, harp; Ghena Meirson, piano)

II DEBUSSY Violin Sonata (Hirono Oka, violin; Gavin Martin, piano)

III TO BE ANNOUNCED (Wonmi Kim, piano)

Monday 24 November -- EIGHTH STUDENT RECITAL (WUHY BROADCAST 90.9)

I MOZART Exultate Jubilate (Ida Ong, soprano; Thomas Jaber, piano)

TO BE ANNOUNCED 2 Arias (as above)

II BACH Trio Sonata in Eb for Organ

BACH Prelude and Fugue in G (Diane Belcher, organ)

III VITALI Chaconne (Hirono Oka, violin; Diane Belcher, organ)

IV LISZT Sonata in Bm (Ju-Hee Suh, piano)

Wednesday 26 November -- THE CURTIS OPERA COMPANY WITH BORIS GOLDOVSKY DIRECTING

I PUCCINI Gianni Schicchi

II VARIOUS SCENES THIS PERFORMANCE AT THE PLAYS AND PLAYERS 17th and Delancey
TO BE ANNOUNCED

UNRESERVED SEATS --- FIRST COME FIRST SERVE

Monday 1 December -- NINTH STUDENT RECITAL (WUHY BROADCAST 90.9)

I PROKOFIEV Senata No. 3 (Sock-Chung Kim, piano)
II SAINT SAENS Introduction and Rondo Capricciese

BENNETT Hexapoda Suite (Alison Dalton, violin; David Lofton, piano)

III BRAHMS Viola Sonata in Fm (Igor Polesitsky, viola; Marcantonio Barone, piano)

Wednesday 3 December -- TENTH STUDENT RECITAL

BACH Adagio

SCHUBERT Arpeggione Sonata (David Williamson, double bass; Nozomi Takashima, pia

II MOZART Sonata in Bb, K. 333

LISZT Paganini Etude #2 in Eb (Darryl Byrd, piano)

Friday 5 December -- ELEVENTH STUDENT RECITAL

I BRAHMS Sonata in Fm. Op. 5 (Marcantonio Barone, piano)

II MOURET Rondeau

ALBINONI Concerto for Trumpet and Organ

BACH Nun Komm der heiden Heiland

TORELLI Concerto in D for Trumpet and Organ (John Raschella, trumpet; Diane

Belcher, organ)

III STRAUSS Horn Concerto No. 2 (Theodore Peters, horn: Stephanie Wendt, piano)

Friday 12 December -- TWELDTH STUDENT RECITAL

I BEETHOVEN Sonata Appassionata (Kenneth Kelter, piano)

II BRAHMS Cello Sonata in Em (Jonathan Spitz, cello; Nozomi Takashima, cello)

II TCHAIKOVSKY Sextet for Strings (Mei-Chen Lian and Connie Knudson, violins; Thomas
Turner and George Pascal, violas; Sara Sant'Ambrogi

and Ramon Bolipata, cellos)

Sunday 14 December -- CONCERT AT THE ACADEMY OF MUSIC 8:00pm RAFAEL FRUHBECK DE BURGOS, cond.

- HAYDN Symphony No. 100 in G "Military"
- CI ORFF Carmina Burana (Paula Brown, soprano; Noel Velasco, tenor; Donald Collup, baritone;

 Mendelssohn Club of Philadelphia, Tamara Brooks, director; Symphony

 Orchestra of the Curtis Institute of Music conducted by Rafael Fruhbeck
 de Burgos)

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MONDAY 15 December -- THIRTEENTH STUDENT RECITAL

SCHUBERT BARTOK

Works to be announced (Carmit Zori, violin, Ira Levin, piano)

I TO BE ANNOUNCED

III TO BE ANNOUNCED

PLEASE NOTE THIS NEW PROCEDURE FOR THIS SEASON: We are making a change in our way of asking audiences to come to our recitals. As before ALL concerts and recitals APPEARING ON THESE SCHEDULES are free and open to the public. This comprises the great majority of our events. Those few concerts which DO NOT appear on these schedules are NOT open to the public. What is different from before is that you no longer have to call for reservations for these events. We've found that many people don't bother to make reservations and that others make reservations and don't show up. We can solve a number of difficulties by simply telling you, at the beginning of each period covered by the schedules, to come to any of the concerts listed. We almost always have enough room, especially if you arrive comfortably ahead of starting time (8:00pm). There may be a couple of occasions or so in a season when the seating situation will be tight: in such situations lateouners will lose out. This is the simplest and fairest way to handle a series of more than fifty free concerts.

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CONCERT DATES

Wednesday, November 5, 1980, 12:30 p.m.

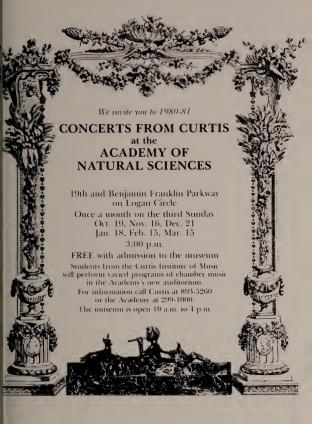
Wednesday, December 3, 1980, 12:30 p.m.

Wednesday, January 14, 1981, 12:30 p.m.

Wednesday, February 4, 1981, 12:30 p.m.

Wednesday, March 4, 1981, 12:30 p.m.

Wednesday, April 1, 1981, 12:30 p.m.





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THE CURTIS INSTITUTE OF MUSIC Curtis Hall Fifty-Sixth Season 1980-1981 Friday 10 October 1980 at 8:00pm

I

Quintet in G minor, K. 516
Allegro
Menuetto: allegretto
Adagio
Allegro
Allegro

Wolfgang Amadeus Mozart (1756-1791)

The Audubon Quartet

Dennis Cleveland, violin Doris Lederer, viola
Sharon Smith, violin Thomas Shaw, cello
quest artist: Karen Tuttle, viola

II

Quartet No. 4
Allegro
Prestissimo, con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

Béla Bartók (1881-1945)

The Audubon Quartet

INTERMISSION

III

Quintet for Piano and Strings in A major, Op. 81
Allegro ma non tanto
Dumka: andante con moto
Scherzo furiant: molto vivace

Antonin Dvořák (1841-1904)

Finale: allegro

The Audubon Quartet guest artist: Steven De Groote, piano

Proceeds from this concert will be donated toward the NEA challenge grant at the request of the Audubon Quartet.

The Audubon Quartet is represented by:

Joanne Rile Management PO Box 27539 Phila PA 19118 (215) 233-2333

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October 19, 1980

I

Tambourin Chinois	Schumann-Heifetz
Ralph de Souza - Violin	Ghena Meirson - Piano
Vergebliches Standchen Nachtigall Von Ewige Liebe	Johannes Brahms
Lisa's Aria from Pique Dame (Queen of Spades)	Peter Tschaikowsky
Alleluja from Exultate Jubilate	Wolfgang A. Mozart
Laura Davis - Soprano	Ghena Meirson - Piano
INTERMISSION	
III	
Quintet Suite Opus 57Charles Lefebvre Canon - Allegretto Scherzando - Finale: Allegro leggiero	
Trois Pieces BreveJacques Ibert Assez lent - Allegro Scherzando - Andante - Allegro	
	Lasse Paulsson - Clarinet Nadina Mackey - Bassoon

Dr. Vladimir Sokoloff, Director of Concert Programs.

Michael Gast - Horn.

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Curtis Hall Fifty-sixth Season 1980-1981 Friday 24 October 1980 at 8:00pm

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JOSEPH DE PASQUALE DR. VLADIMIR SOKOLOFF

Ι

Sonata for Viola and Piano in Eb major

Allegro

Romance - Polacca - Romance

Rondo: Allegretto

Allessandro Rolla (1757-1841)

II

Sonata for Viola and Piano Allegro moderato Adagio lamentoso Fantasia: Epiloque George Rochberg

INTERMISSION

III

Sonata for Viola and Piano in Eb major, Op. 120, No. 2 Allegra amabile Appassionato, ma non troppo allegra Andante con moto Johannes Brahms (1833-1897)

Joseph de Pasquale, viola Dr. Vladimir Sokoloff, piano

ENCORE Litany for All Souls Day

Franz Peter Schubert (1797-1828)

The sonatas by Rolla and Rochberg receive tonight their first Philadelphia performances.

The Steinway is the official piano of The Curtis Institute of Music



THE CURTIS INSTITUTE OF MUSIC

Curtis Hall Fifty-sixth Season 1980-1981 Monday 3 November 1980 at 8:00pm

FIRST STUDENT RECITAL

I

Sonata No. 8 for Violin and Piano in G major, Op. 30, No. 3 Ludwig van Beethoven

Allegro assai

Tempo di menuetto, ma molto moderato e grazioso Allegro vivace

Hirono Oka, violin Sook-Chung Kim, piano

II

Nell

Befreit

Mutya ng Mayon (Maid of Mayon)

Spirto gentil
(from La Favorita)
Di tu se fedele
(from A Masked Ball)
Improviso

(from Andrea Chemier)

Richard Strauss (1864-1949) Noel Velasco (1948-) Gaetano Donizetti (1797-1848) Giuseppe Verdi (1813-1901) Umberto Giordano (1867-1948)

Gabriel Fauré (1845-1924)

Noel Velasco, tenor Thomas Jaber, piano

INTERMISSION

III

Nocturne in F# minor, Op. 48, No. 2

Frederick Chopin (1810-1849)

Three Mazurkas, Op. 50
G major - Ab major - C# minor
Scherzo No. 2 in Bb minor, Op. 31

Ira Levin, piano

Hirono Oka: Student of Ivan Galamian and Arnold Steinhardt Sook-Chung Kim: Graduating student of Eleanor Sokoloff Noel Velasco: Graduating student of Marianne Casiello Ira Levin: Graduating student of Jorge Bolet

The Steinway is the official plano of The Curtis Institute of Music.

Mutya ng Mayon

Malinaw ang langit Pagkislap ng luvanag mo sagabi Sa araw naman, kay gandang ulap sa ivov pumaligid Maraming naakit sa anyo at ganda ng tunay na hubog mo Maraming buhay ang sawi sa paanan at init ng dibdib mo Ikaw av tahimik. ngunit pagsabog ng galit mo Yanig ang lupa Takbuhan ang madla Galak ang mga matanda Nakita kita sa pangarap lamang Ngunit ang tanong koy: "Sino ka"? Kung di ang Mutya ng Pasig O Maria ng Makiling Ikaw ang Mutya ng Mayon Karangalan ng ating bayan Sa habang panahon

Maid of Mayon

The heavens are bright When your light sparks in the night, And when day breaks, how lonely are the clouds that surround you. Many have been attracted to the grace and beauty of your fine form. Many lives are lost at your foot and at the heart of your bosom. You are silent, but when your anger erupts The earth quakes. The crowd panics, Children are amused. The old tremble. I beheld you only in dreams, But my question is: "Who are you?" If not the Maid of Pasig Nor Maria of Makiling, You're the Maid of Mayon. Pride of our land for all time.

Text by Fernando Meneses, freely translated by Noel Velasco. (Mayon is a volcano in the southern tip of Luzon, biggest Philippine Island, known for its majestic, perfect cone. Pasig is a large river that links Laguna de Bay to Manila Bay. Makiling is a beautiful mountain in Laguna where Maria has become a legend.)

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For information about concerts call 893-5260.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Present a Student Recital

Wednesday, November 5, 1980

PROGRAM

r

Chromatic Fantasia and Fugue in d minor

J. S. Bach

3 Grands Valses Brillantes, Opus 34

Frederic Chopin

No. 1 Vivace No. 2 Lento No. 3 Vivace

Gavin Martin - Piano

п

Sonata No. 3 in c minor, Opus 45, for Violin and Piano

Edvard Gried

Allegro molto ed appassionata Allegretto espressivo all Romanza Allegro animato

> Ralph de Souza - Violin Gavin Martin - Piano

> > Ш

Sextet for Piano and Winds

Francis Poulenc

Allegro vivace
Divertissement: Andantino
Finale: Prestissimo

Heidi Ruby - Flute Mark McEwen - Oboe Lasse Paulsson - Clarinet Steven Silverman - Horn Michael Hope - Bassoon Gavin Martin - Piano

Dr. Vladimir Sokoloff, Director of Concert Programs

The Steinway is the official piano of the Curtis Institute of Music.



THE CURTIS INSTITUTE OF MUSIC John de Lancie. Director

Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 5 November 1980 at 8:00pm

SECOND STUDENT RECITAL

т

Two Dances

1 My Lady Hunsdon's Puffe

2 An Unnamed Piece

Revoicy venir du printemps

Brass Quintet No. 2 Allegro Andante

Allegro

Canzona bergamasca

John Dowland (1562-1626)

> Claude LeJeune (1530-1600)

Arthur Frackenpohl (1924-)

Samuel Scheidt (1587-1654)

THE GOLIARD BRASS QUINTET

James Bittner, trumpet C. Benjamin Mundy. trumpet Timothy Soberick, trombone Larry Bird, trombone

Michael Gast, horn INTERMISSION

II

Three Waltzes Op.34

No.1 in Ab major No.2 in A minor No.3 in F major

Gavin Martin, piano

Sextet for Piano and Winds (1939) Allegro vivace Divertissement Finale Fryderyk Chopin (1810-1849)

Francis Poulenc (1899-1963)

Heidi Ruby, flute Mark McEwen, oboe
Lassé Paulsson, clarinet Steven Silverman, horn
Michael Hope, bassoon Gavin Martin, piano

James Bittner: Graduating student of Frank Kaderabek
C. Benjamin Mundy: Student of Frank Kaderabek
Timothy Scherick: Graduating student of Glenn Dodson
Larry Bird: Student of Glenn Dodson
Michael Gast: Graduating student of Mason Jones
Heidi Ruby: Student of Julius Baker and John Krell
Mark McEwen: Student of John de Lancie
Lassé Paulsson: Student of Donald Montanaro
Steven Silverman: Student of Mason Jones
Michael Hope: Graduating student of Sol Schoenbach
Gavin Martin: Student of Jorge Bolet

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THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Friday 7 November 1980 at 8:00pm

THIRD STUDENT RECITAL

I

Trio in Eb major, K. 498, "Kegelstatt" Andante Menuetto

Rondeau: allegretto

Wolfgang Amadeus Mozart (1756-1791)

Anne Ament, clarinet Igor Polesitsky, viola Ghenady Meirson, piano

II

Sonata in F major, Op. 24, "Spring"
Allegro
Adagio molto espressivo
Rondo: allegro ma non troppo

Ludwig van Beethoven (1770-1827)

Sarah Kwak, violin Carol Leone, piano

INTERMISSION

III

Quintet for Winds in Eb major (arrangement of the Sextet, Op. 71) Adagio - Allegro

Beethoven

Adagio Menuetto: allegretto Rondo: allegro

Gigi Mitchell, flute David Neuman, clarinet
Mark McEwen, oboe Richard Ranti, bassoon

Duncan Brinsmead, horn (associate) N. Martin Tipton, horn (associate)

Anne Ament: Graduating student of Donald Montanaro
Igor Polesitsky: Student of Max Aronoff
Ghenady Meirson: Graduating student of Dr. Vladimir Sokoloff
Sarah Kwak: Student of Ivan Galamian and David Cerone
Carol Lenne: Student of Mieczyslaw Horszowski
Gigi Mitchell: Student of Julius Baker and John Krell
David Neuman: Student of Donald Montanaro
Mark McEwen: Graduating student of John de Lancie
Richard Ranti: Student of Sol Schoenbach
Duncan Brinsmead: Student of Mason Jones
N. Martin Tipton: Student of Mason Jones

Mischa Schneider prepared the Mozart Karen Tuttle prepared the sonata John de Lancie prepared the quintet

MEMBERS OF THE ORCHESTRA

VIOLINS

Margaret Batjer
Hirono Oka
Carmit Zori
Mei-Chen Liao
Sarah Kwak
Catherine Metz
Ralph de Souza
Nicolas Danielson
Alison Dalton
Nancy Bean
Cathy Meng
Michi Sugiura
Maria Bachmann
Amos Jones
Suzanne Leon

Connie Knudson Laura Park Sharman Plesner Ming-Feng Hsin Robert Rinehart Gerard Korsten Joan Shih Jun-Ching Lin Celine Leathead Violaine Melançon Diane Pascal Mary-Margaret Rey

VIOLAS

Thomas Turner
Pamela Askew
Karie Prescott
Igor Polesitsky
Joyce Ramée
Suzanne Rousso
Donna Randall
Phyliss Kamrin
Matthias Buchholz
Geraldine Rice
George Pascal
Amy Branfonbrener
Rachel Swerdlow

CELLOS

Bruce Wang
Jonathan Spitz
Michal Schmidt
Ramon Bolipata
Michael Kannen
David Ellis
Gita Roche
Daniel Wang
Sara Sant'Ambrogio
Raymond Wang
Lisa Leininger
Keith Robinson

DOUBLEBASSES

David Williamson David Fay Joanne Di Maria Stephen Groat Calvin Liddle Nicolas Tsolainos

OBOES

Jonathan Blumenfeld Mark McEwen

HORNS

Paul Miller Michael Gast

STAGE MANAGERS

Steven Silverman Calvin Liddle

LIBRARIAN

Dr. Edwin E. Heilakka

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Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 12 November 1980 at 8:00pm

FOURTH STUDENT RECITAL

T

Sonata for Solo Cello, Op. 8
Allegro maestoso ma appassionato
Adagio (con grand espressione)
Allegro molto vivace

Zoltan Kodály (1882-1967)

Michal Kalekin Schmidt, cello

TT

As Adam early in the morning (Whitman)
O you whom I often and silently come (Whitman)
What if some little pain (Spenser)
To you (Whitman)
Look down fair moon (Whitman)
Snake (Roethke)

Ned Rorem (1923-)

Tel jour telle nuit (Eluard)
Bonne journée
Une ruine coquille vide
Le front comme un drapeau perdu
Une roulotte couverte en tuiles
A toutes brides
Une herbe pauvre
Je n'ai envie que de t'aimer
Figure de force brûlante et farouche
Nous avons fait la nuit

Francis Poulenc (1899-1963)

Donald Collup, baritone David Lofton, piano

INTERMISSION

III

Quintet No. 1 for Piano and Strings Agitato Andante mistico Allegro energico

Ernest Bloch (1880-1959)

Yoko Fujita, violin
Hirono Oka, violin
Ira Levin, piano

Thomas Turner, viola
Ramon Bolipata, cello

The performance of the quintet commemmorates the 100th anniversary of Ernest Bloch's birth.

Michal Kalekin Schmidt: Student of David Soyer
Donald Collup: Student of Todd Duncan
Yoko Fujita:Graduated student, studied with Jaime Laredo
Hirono Oka: Student of Ivan Galamian and Arnold Steinhardt
Thomas Turner: Student of Joseph de Pasquale
Ramon Bolipata: Student of Orlando Cole
Ira Levyn: Graduating student of Jorge Bolet

Felix Galimir prepared the Bloch

AS ADAM EARLY IN THE MORNING (WHITMAN)

Behold me where I pass, hear my voice, approach, Touch me, touch the palm of your hand to my body Walking forth from the bower refresh'd with sleep. As Adam early in the morning.

Be not afraid of my body

O YOU WHOM I OFTEN AND SILENTLY COME (WHITMAN)

As I walk by your side or sit near, or remain in the O you whom I often and silently come where you are same room with you. that I may be with you.

Little you know the subtle electric fire that for your sake is playing within me

WHAT IF SOME LITTLE PAIN (SPENSER)

Ease after war death after life doth greatly please Sleep after toil, port after stormy seas. is not short pain well home, that brings long ease. That makes frail flesh to fear the bitter wave? What if some little pain the passage have And lays the soul to sleep in quiet grave?

TO YOU (WHITMAN)

<

RIDING FULL TILT ...

VIII IMAGE OF FIERY WILD FORCEFULNESS ...

black hair wherein the gold flows Image of fiery wild forcefulness

towards the south

And why should I not speak to you? Why should you not speak to me? Stranger, if you passing meet me and desire to speak to me.

LOOK DOWN. FAIR MOON (WHITMAN)

On the dead on their backs with arms toss d wide Pour down your unstinted nimbus, sacred moon Pour softly down night's nimbus floods on faces Look down, fair moon, and bathe this scene. surrender to the fire which drives come drink a kiss here you are not of those you to despair

SNAKE (ROETHKE)

ghastly, swollen purple.

I felt my slow blood warm It quickened and was gone It turned it drew away And I may be, some time The pure, sensuous form I longed to be that thing. its shadow bent in half. Stayed, in the still air. A thin mouth, and a tongue And hang, limp on a stone Out of the mottled shade I saw a young snake glide

SCANTY GRASS

it was withered at the savour of pure air it had it was health my mouth marveiled appeared in the snow

VII I LONG ONLY TO LOVE YOU ...

the whole world to hide in I have formed you to the pattern of a fish the river storm fills the valley my solitude

days and nights to understand one another

and of days and nights ordered by and of a world in your likeness but what I think of you to see nothing more in your eyes

your eyelids

THE BROW LIKE A LOST FLAG ...

crying in misery the dark rooms through the cold streets I drag you when I am alone The brow like a lost flag

whom I shall never forget

POULENC

they wrapped themselves in their smiles formed for me a hedge of honour and women fleeting by whose eyes A good day I have again seen whom I do not forget

all the rest is perfect born in the enclosed mirror of my own your clear and complex hands I do not want to let them go

one who passed by

his shadow changed into a mouse the men were light in weight a good day I have seen my friends carefree

wherein to drown oneself a sheet of water reaching the breasts hollow the earth beneath your shadow all the rest is even more useless

dark under the trees a good day which began mournfully distant shore where no one lands

the beautiful eyes of those deprived of everything

have seen the great wide sky ned into the gutter

invaded my heart by surprise but which suddenly drenched with dawn

IV A GYPSY WAGON ROOFED WITH TILES ...

of two breasts beating down upon him thinking his brow blue with natred the horse dead a child master A gypsy wagon roofed with tiles

the sanity of the heart this melodrama tears away from us

> seek their path by way of you the lashings of the tempest come to reign in the woods whose desires one imagines prances at night on a violin Hiding full tilt you whose phantom

Scanty grass

long only to love you

no one can blind the eyes this health builds a prison intractable unbounded the blood above them triumphs for drink their brilliance or their tears life denies itself as to the trps of the breasts to the veins of the temples in a bed never shared engulfed gold tainted star on corrupt nights itself alone

IX WE HAVE MADE NIGHT ...

engrave on a rock the star of your I sustain you with all my strength We have made night I hold your nand I watch over you

I repeat to myself your secret voice deep furrows where the goodness of your public voice your body will germinate

at the fools whom you respect the whom you treat like a beggar I laugh still at the haughty woman simple folk in whom you immerse

and in my head which gently begins marvel at the stranger that you to harmonize with yours with the ngnt

yourself

which is ever new a stranger resembling you resembling all that I love pecome

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Dr. Vladimir Sokoloff, Director of Concert Programs Howard Kornblum, Concert Division Director

in a heart within reach
of the sprightly nocturnal glimmerings which contradict sleep It is midnight like an arrow

to seek its cows in the meadow the children who play around it A RUIN AN EMPTY SHELL ...

have seen the day I see that

without shame the ruin goes groping make less sound than flies weeps into its apron A ruin an empty shell

THE CURTIS INSTITUTE OF MUSIC John de Lancie. Director

Curtis Hall Fifty-sixth Season 1980-1981 Friday 14 November 1980 at 8:00pm

FIFTH STUDENT RECITAL

I

Toccata in D major, S. 912

Johann Sebastian Bach (1685-1750)

Yvette Tausinger, piano

TT

Sonata in A major for Violin and Piano Allegretto ben moderato Allegro - Quasi lento - Allegro Recitativo - Fantasia ben moderato Allegretto poco mosso César Franck (1822-1890)

Amos Jones, violin Kenneth Kelter, piano

INTERMISSION

III

Quartet in D minor, K. 421

Allegro Andante

Menuetto: allegretto
Allegro ma non troppo

Ming-Feng Hsin, violin Celine Leathead, violin Wolfgang Amadeus Mozart (1756-1791)

Geraldine Rice, viola David Ellis, cello

TV

Sonata in C minor for Violin and Piano, Op. 45
Allegro molto ed appassionato
Allegretto espressivo alla romanza
Allegro animato

Edvard Grieg (1843-1907)

Ralph de Souza, violin Gavin Martin, piano

Yvette Tausinger: Student of Mieczyslaw Horszowski
Amos Jones: Student of Ivan Galamian and Jascha Brodsky
Kenneth Kelter: Student of Jorge Bdlet
Ming-Feng Hsin: Student of Ivan Galamian and Jascha Brodsky
Celine Leathead: Student of Ivan Galamian and Jascha Brodsky
Geraldine Rice: Student of Joseph de Pasquale

Ralph de Souza: Graduating student of Ivan Galamian and Jascha Brodsky
Gavin Martin: Student of Jorge Bolet

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PLEASE NOTE: The concert announced on our schedule for Friday 12 December has been postponed. REPEAT: THERE WILL BE NO CONCERT AT CURTIS ON FRIDAY 12 DECEMBE

THE CURTIS INSTITUTE OF MUSIC

Rittenhouse Square. Philadelphia



JOHN de LANCIE, Director

SUNDAY, NOVEMBER 16, 1980

8:30 P.M.

CARNEGIE RECITAL HALL

THE CURTIS INSTITUTE OF MUSIC

CONCERTS FROM CURTIS

ī

H

To you (Whitman)

Look down fair moon (Whitman) Snake (Roethke)

Tel jour telle nuit (Eluard) Francis Poulenc Bonne journée (1899-1963)

Une ruine coquille vide
Le front comme un drapeau perdu
Une roulotte couverte en tuiles
A toutes brides
Une herbe pauvre
Je n'ai envie que de t'aimer
Figure de force brûlante et farouche

Nous avons fait la nuit

Donald Collup, baritone

David Lofton, piano

INTERMISSION

Ш

Quintet No. 1 for Piano and Strings Ernest Bloch
Agitato (1880-1959)

Andante mistico Allegro energico

> Yoko Fujita, *violin* Hirono Oka, *violin*

Thomas Turner, viola Ramon Bolipata, cello

Ira Levin, piano

The performance of the quintet commemorates the 100th Anniversary of Ernest Bloch's birth.

TEXTS FOR NED ROBEM'S SONGS

AS ADAM EARLY IN THE MORNING (WHITMAN)

As Adam early in the morning.

Walking forth from the bower refresh'd with sleep, Behold me where I pass, hear my voice, approach, Touch me, touch the palm of your hand to my body as I pass.

Be not afraid of my body

O YOU WHOM I OFTEN AND SILENTLY COME

 you whom I often and silently come where you are that I may be with you.

As I walk by your side or sit near, or remain in the same room with you.

Little you know the subtle electric fire that for your sake is playing within me.

WHAT IF SOME LITTLE PAIN (SPENSER)

What if some little pain the passage have
That makes frail flesh to fear the bitter wave?

is not short pain well home, that brings long ease.

And lays the soul to sleep in quiet grave? Sleep after toil, port after stormy seas,

Ease after war, death after life doth greatly please.

TO YOU (WHITMAN)

Stranger, if you passing meet me and desire to speak to me.

Why should you not speak to me?
And why should I not speak to you?

LOOK DOWN, FAIR MOON (WHITMAN)

Look down, fair moon, and bathe this scene, Pour softly down night's nimbus floods on faces ghastly, swollen purple,

On the dead on their backs with arms toss'd wide. Pour down your unstinted nimbus, sacred moon.

SNAKE (ROETHKE)

I saw a young snake glide Out of the mottled shade And hang, imp on a stone A thin mouth, and a tongue Stayed, in the still air. It turned, it drew away. Its shadow bent in half. It quickened and was gone. I felt my slow blood warm. I longed to be that thing. The pure, sensuous form. And I may be, some time.

SUCH A DAY SUCH A NIGHT

I A GOOD DAY ...

A good day I have again seen whom I do not forget whom I shall never forget and women fleeting by whose eyes formed for me a hedge of honour they wrapped themselves in their smiles

a good day I have seen my friends carefree the men were light in weight one who passed by

his shadow changed into a mouse fled into the gutter

I have seen the great wide sky the beautiful eyes of those deprived of everything distant shore where no one lands

a good day which began mournfully dark under the trees but which suddenly drenched with dawn invaded my heart by surprise.

II. A RUIN AN EMPTY SHELL ...

A ruin an empty shell weeps into its apron the children who play around it make less sound than flies

the ruin goes groping to seek its cows in the meadow I have seen the day I see that without shame

It is midnight like an arrow in a heart within reach of the sprightly nocturnal glimmerings which contradict sleep.

III. THE BROW LIKE A LOST FLAG ...

The brow like a lost flag I drag you when I am alone through the cold streets the dark rooms crying in misery

I do not want to let them go your clear and complex hands born in the enclosed mirror of my own

all the rest is perfect all the rest is even more useless than life

hollow the earth beneath your shadow

a sheet of water reaching the breasts wherein to drown oneself like a stone.

IV. A GYPSY WAGON ROOFED WITH TILES ...

A gypsy wagon roofed with tiles the horse dead a child master thinking his brow blue with hatred of two breasts beating down upon him like two fists.

this melodrama tears away from us the sanity of the heart.

V RIDING FULL TILT ...

Riding full tilt you whose phantom prances at night on a violin come to reign in the woods

the lashings of the tempest seek their path by way of you you are not of those whose desires one imagines

come drink a kiss here surrender to the fire which drives you to despair.

VI SCANTY GRASS ...

Scanty grass wild appeared in the snow it was health my mouth marvelled at the savour of pure air it had it was withered.

VII. I LONG ONLY TO LOVE YOU ...

I long only to love you a storm fills the valley a fish the river I have formed you to the pattern of my solitude

my solitude the whole world to hide in days and nights to understand one another

to see nothing more in your eyes but what I think of you and of a world in your likeness and of days and nights ordered by

your eyelids.

VIII. IMAGE OF FIERY WILD FORCEFULNESS ...

Image of fiery wild forcefulness black hair wherein the gold flows towards the south on corrupt nights engulfed gold tainted star in a bed never shared

to the veins of the temples as to the tips of the breasts life denies itself no one can blind the eyes drink their brilliance or their tears the blood above them triumphs for itself alone

intractable unbounded useless this health builds a prison

IX WE HAVE MADE NIGHT ...

We have made night I hold your hand I watch over you I sustain you with all my strength I engrave on a rock the star of your strength deep furrows where the goodness of your body will germinate I repeat to myself your secret voice

your public voice I laugh still at the haughty woman whom you treat like a beggar at the fools whom you respect the simple folk in whom you immerse yourself

and in my head which gently begins to harmonize with yours with the

I marvel at the stranger that you become

a stranger resembling you resembling all that I love which is ever new.



THE CURTIS INSTITUTE OF MUSIC

Cellist Michal Kalekin Schmidt was born in Haifa, Israel, and is a third-year

Donald Collup, baritone, comes from Fort Worth, Texas, is a second-year

student at the Institute. Her teacher is David Soyer.

student, and studies at Curtis with Todd Duncan
Pianist David Lofton is in his third year of studies with Dr. Vladimir Sokoloff at Curtis. He was born in Philadelphia, Pennsylvania.
Yoko Fujita is from Osaka, Japan. She is a 1980 graduate of The Curtis Institute, having studied the violin with Ivan Galamian and Jaime Laredo.
Born in Tokyo, Hirono Oka is in her third year at The Curtis Institute, studying the violin with Ivan Galamian and Arnold Steinhardt.
Thomas Turner was born in Ferndale, Michigan, and is a fourth-year viola student of Joseph de Pasquale at Curtis.
A third-year student of Orlando Cole at the Institute, cellist Ramon Bolipata comes from Manila, Philippines.
Pianist Ira Levin comes from Chicago, Illinois. In his fourth year at Curtis, he studies with Jorge Bolet.

THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE PHILADELPHIA, PENNSYLVANIA 19103

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Louise Curtis Bok (later Mrs. Efrem Zimbalist, Sr.), the Institute, which is a totally scholarship school, has, since its inception, provided peerless musical training for 2,800 musicians who are accepted as students only by audition. The Curtis Institute of Music began as a privately endowed institution and has existed to date without government support of any kind.

Curtis counts among its distinguished graduates some of the most illustrious names in music including Leonard Bernstein, Gian-Carlo Menotti, Samuel Barber, Judith Blegen, Gary Graffman, Leonard Rose, Jorge Botet, John de Lancie, Eugene Istomin, Jaime Laredo, Anna Moffo, Ned Rorem, Calvin Simmons and George Rochberg. Fifty-five members of the Philadelphia Orchestra are presently Curtis graduates, while more than two hundred other graduates are members of major American symphony orchestras, nearly ninety of whom are principal players.

The faculty of The Curtis Institute has included some of the most celebrated musicians of the twentieth century, including Leopold Stokowski, Fritz Reiner, Emanuel Feuermann, Leopold Auer, Elisabeth Schumann, Efrem Zimbalist, Josef Hofmann, Mieczyslaw Horszowski, Wanda Landowska, Gregor Piatigorsky, William Primrose, Moritz Rosenthal, Carlos Salzedo, Jonde Lancie, Samuel Barber, Rudolf Serkin, Jorge Bolet, Todd Duncan and Marcella Sembrich.

Without exception, all students at the Institute receive a free education for as long as they remain at the Institute. Over the past 56 years, students have come from virtually every country in the world. This is still the policy of the Institute. During the school year 1980-81, there are 160 students: 122 from the U.S.A. and 38 from 15 different countries which include Australia, Canada, Republic of China, People's Republic of China, England, South Africa, Mexico, Germany, India, Israel, Japan, Korea, Republic of the Philippines, Sweden and the U.S.S.R. The 160 students pursue their studies with a faculty of 65, most of whom are performing artists of world renown.

THE CURTIS INSTITUTE OF MUSIC John de Lancie. Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 17 November 1980 at 8:00pm

WIND ENSEMBLE

of

THE CURTIS INSTITUTE OF MUSIC

conducted by ROBERT FITZPATRICK

I

The Corsair Overture
(transcribed by Gunther Schuller)

Hector Berlioz (1803-1869)

Percy Grainger

(1882-1961)

II

Lincolnshire Posy

- 1 Lisbon Bay
- 2 Horkstow Grange
- 3 Rufford Park Poachers
- 4 The brisk young sailor
- 5 Lord Melbourne
- 6 The lost lady found

INTERMISSION

III

Scherzo alla marcia (2nd movement of Symphony No. 8) Ralph Vaughan Williams (1872-1958)

ΙV

Hammersmith (Prelude and Scherzo)

Gustav Holst (1874-1934)

V

Suite No. 2 in F major for Military Band

Holst

- 1 March
- 2 Song without words, "I'll Love My Love"
- 3 Song of the blacksmith
- 4 Fantasia on the "Dargason"

VI

Commando March

Samuel Barber (1910-)

This evening's concert is one in a series of twenty-six Monday evening concerts being broadcast over WUHY-FM, 90.9.

ENSEMBLE MEMBERS

FLUTES

Lisa Davis David Gantsweg Gigi Mitchell Heidi Ruby

BASSOONS

Michael Hope Nancy McDermid Nadina Mackie Richard Ranti

TROMBONES

Larry Bird Torsten Edvar Timothy Soberick Debra Taylor

OBOES

Melinda Getz Kathryn Greenbank Mark McEwen Victor Zlobinsky

HORNS

Jonathan Blumenfeld Duncan Brinsmead Michael Gast Paul Miller Theodore Peters Steven Silverman N. Martin Tipton

TUBA

Sumner Erickson *Bruce Herrmann PERCUSSION

Christopher Allen Marc Silverberg Carol Stumpf David Sulvetta *Roger Cocking *Eric Grav

CLARINETS

Anne Ament Paul Garment Lars Paulsson David Neuman **Joseph Smith (sax) *James Kilik (sax) *Karen Hill

TRUMPETS

James Bittner Scott Marino C. Benjamin Mundy John Raschella

**Curtis alumnus *quest performer

The students of the Institute offer the public stimulating musical occasions of professional quality. We wish to provide around the students' performances a professional concert aura. Our audiences can help in this by remembering that the starting time for our concerts is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall ahead of starting time. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work. Also, we ask that you do not reserve places in the Hall for latecoming friends by draping coats over the seats—this is unfair to people who arrive on times

Artistic considerations, students' schedules, and printers' deadlines are occasionally at cross-purposes: our programs may sometimes differ from what was announced in the monthly listings.

The Steinway is the official plano of The Curtis Institute of Music. For information about concerts please call Howard Kornblum at 893-5260.

PLEASE NOTE THIS CHANGE: The concert scheduled on our November-December lists for Friday 12 December has been postponed. REPEAT: THERE WILL BE NO CONCERT AT CURTIS ON FRIDAY EVENING 12 DECEMBER

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 19 November 1980 at 8:00pm

SIXTH STUDENT RECITAL

I

Concerto in E major Allegro moderato Adagio Allegro Karl Ditters Von Dittersdorf (1739-1799)

David Fay, doublebass Stephanie Wendt, piano

II

Nocturne in Bb minor, Op. 9, No. 1

Frederick Chopin (1810-1849)

Ballade No. 4 in F minor, Op. 52

Seung-Hee Hyun, piano

Chopin

INTERMISSION

III

Sonata for Arpeggione and Piano Allegro moderato Adagio Allegretto Franz Schubert (1797-1828)

Donna Randall, viola Nozomi Takashima, piano

IV

Quartet No. 8 in C minor, Op. 110 Largo - Allegro molto -Allegretto - Largo - Largo

Dmitri Shostakovitch (1906-1975)

Suzanne Leon, violin Cathy Meng, violin Pamela Askew, viola Gita Roche, cello

David Fay: Student of Roger Scott
Stephanie Wendt: Student of Jorge Bolet
Seung-Hee Hyun: Student of Eleanor Sokoloff
Donna Randall: Student of Michael Tree
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Suzanne Leon: Student of Jascha Brodsky
Cathy Meng: Student of Ivan Galamian and David Cerone
Pamela Askew: Student of Max Aronoff
Gita Roche: Student of David Soyer

Karen Tuttle prepared the Shostakovitch

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Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Friday 21 November 1980 at 8:00pm

SEVENTH STUDENT RECITAL

I

Twelve Variations on "Ah, vous dirai-je, Maman," K. 265

Wolfgang Amadeus Mozart (1756-1791)

Kinderszenen, Op. 15

Robert Schumann (1810-1856)

1 Von fremden Ländern und Menschen 2 Curiose Geschichte 3 Hasche-Mann 4 Bittendes Kind 5 Glückes genug 6 Wichtige Begebenheit 7 Träumerei 8 Am Camin 9 Ritter vom Steckenpferd 10 Fast zu ernst 11 Fürstenmachen 12 Kind im Einschlummern 13 Der Dichter spricht

Wonmi Kim, piano

II

Three Pieces, Op. 42 1 Meditation 2 Melody 3 Scherzo Peter Ilyitch Tchaikovsky (1840-1893)

Michi Suguira, violin Nozomi Takashima, piano

INTERMISSION

III

Danses sacrée et profane

Claude Debussy (1862-1918)

Konrad Nelson, harp Ralph de Souza, violin Igor Polesitsky, viola Nicolas Danielson, violin Ramon Bolipata, cello

IV

Quintet for Winds, Op. 43
Allegro ben moderato
Menuet
Praeludium - Theme and Variations

Carl Nielsen (1865-1931)

David Gantsweg, flute Anne Ament, clarinet
Jonathan Blumenfeld, oboe Michael Hope, bassoon
Paul Miller, horn

Paul Miller, horn

Wormi Kim: Student of Jorge Bolet
Michi Sugiura: Student of Ivan Galamian and Yumi Ninomiya
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Konrad Nelson: Student of Marilyn Costello
Ralph de Souza: Graduating student of Ivan Galamian and Jascha Brodsky
Nicolas Danielson: Student of Ivan Galamian and Arnold Steinhardt
Igor Polesitsky: Student of Max Aronoff
Ramon Bolipata: Student of Orlando Cole
David Gantsweg: Student of Julius Baker and John Krell
Jonathan Blumenfeld: Graduating student of John de Lancie
Anne Ament: Graduating student of Donald Montanaro
Michael Hope: Graduating student of Sol Schoenbach
Paul Miller: Graduating student of Mason Jones

John Minsker prepared the Mozart

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December 8, 1980 at 8:00pm. We will have music by Dvorak, Schuber
and Ernest Toch. Details will be printed soon.

THE CURTIS INSTITUTE OF MUSIC John de Lancie. Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 24 November 1980 at 8:00pm

EIGHTH STUDENT RECITAL

I

Prelude and Fugue in G major, S. 541

Johann Sebastian Bach (1685-1750)

Sonata No. 1 in Eb major, S. 525

Bach

Diane Meredith Belcher, organ

II

Chaconne in G minor

Tommaso Vitali

Hirono Oka, violin Diane Meredith Belcher, organ

III

Sonata in B minor in one movement:

Franz Liszt (1811-1886)

Lento assai - Andante sostenuto - Allegro energico

Ju-Hee Suh, piano

INTERMISSION

IV

Lui tuoi figli (from <u>Medea</u>) Luigi Cherubini (1760-1842)

Exultate Jubilate, K. 165

Wolfgang Amadeus Mozart (1756-1791)

Ecco l'orrido campo (from Un ballo in maschera)

Giuseppe Verdi (1813-1901)

Ida Lim Ong, scprano Thomas Jaber, piano

Diane Meredith Belcher: Student of John Weaver Hirono Oka: Student of Ivan Galamian and Arnold Steinhardt Ju-Hee Suh: Student of Eleanor Sokoloff Ida Lim Ong: Graduating student of Marianne Casiello

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FURTHER NOTE: There will be a concert added to our schedule: Monday evening,
December 8, 1980 at 8:00pm. We will have music by Dvorak, Schubert
and Ernest Toch. Details will be printed soon.

THE CURTIS INSTITUTE OF John de Lancie, Director

> Fifty-sixth Season 1980-1981 Plays and Players 1714 Delancey St Wednesday 26 November 1980 at 8:00pm

THE CURTIS OPERA DEPARTMENT PRESENTS

Act III Quintet from Un Ballo in maschera

Giuseppe Verdi (1813-1901)

Amelia Oscar Renato Sam

Barbara Fox April Woodall Donald Collup Reginald Pindell John Myers

Jewel Song and Duet from Faust

Charles Gounod (1818-1893)

Marquerite Faust

Paula Brown, Angela Kiausas

Noel Velasco

Act I Quartet from The Inquisitive Women

Ermanno Wolf-Ferrari (1876-1948)

Beatrice Rosaura, her daughter Eleanora Colombina

Ruth Starkey April Woodall Barbara Fox Ruth D'Agostino

"Martern aller Arten" from Die Entführung aus dem Serail Wolfgang Amadeus Mozart (1756 - 1791)

Konstanze

Barbara Fox

Douglas Hines

Susan Rodgers

Noel Velasco

Gregory Hopkins

Ruth D'Agostino April Woodall

Reginald Pindell

John Myers

Donald Collup

Kevin McDowell

Kevin McDowell

Fredric Popper

Leo Van Witsen

Ruth Starkey

Paula Brown

INTERMISSION

Gianni Schicchi, opera in one act

Giacomo Puccini (1858 - 1924)

Libretto by G. Forzano English version by Anne and Herbert Grossman

> Gianni Schicchi Lauretta, his daughter Zita, Buoso's cousin Rinuccio, Zita's nephew. in love with Lauretta Gherardo, Buoso's nephew Nella, his wife Gherardino, their son Betto, Buoso's brother-in-law

Simone, Buoso's cousin Marco, his son La Ciesca, Marco's wife Dr. Spinelloccio Notary Pinellino neighbors Guccio

House of Buoso Donati, Florence 1299. Conducted and directed by

BORTS GOLDOVSKY assisted by Fredric Popper

Scenery designed by Mel Dickerson Costumes and make-up by Leo Van Witsen Production Manager: Al Petruccelli Assistant: Bob Sturgeon
Carpenter: R. Temple Cheesbrough Electrician: John Clapp
Costumes from Brooks-Van Horn Opera Department Staff: Richard Crittenden

> Used by arrangement with Associated Music Publishers, Inc., United States agents for G. Ricordi and Co., Milan

Barbara Fox: Student of operatic techniques with Mr. Goldovsky April Woodall: Student of operatic techniques with Mr. Goldovsky

Donald Collup: Student of Todd Duncan Reginald Pindell: Student of Raquel Adonaylo John Myers: Student of Todd Duncan Paula Brown: Student of Raquel Adonaylo Angela Kiausas: Student of Zinka Milanov Noel Velasco: Student of Marianne Casiello Ruth Starkey: Student of Raquel Adonaylo Ruth D'Agostino: Student of Todd Duncan Douglas Hines: Student of Todd Duncan

Susan Rodgers: Student of operatic techniques with Mr. Goldovsky Gregory Hopkins: Student of Raquel Adonaylo Kevin McDowell: Curtis graduate 1980

THE ORCHESTRA

VIOLINS

Connie Knudson Suzanne Leon Amos Jones Michi Suguira Sharman Plesner Jun-Chin Lin

Robert Rinehart Celine Leathead Maurice Sklar Gerard Korsten Violaine Melançon

VIOLAS

Matthias Buchholz George Pascal Phyliss Kamrin

CELLOS

Ramon Bolipata Raymond Wang Daniel Wang

DOUBLEBASSES Nicolas Tsolainos

Calvin Liddle

FLUTES Heidi Ruby Gigi Mitchell

CLARINETS

Paul Garment David Neuman

OBOES

Mark McEwen Melinda Getz

BASSOONS Nancy McDermid Richard Ranti

HORNS

Theodore Peters N. Martin Tipton

TRUMPETS

James Bittner C. Benjamin Mundy LIBRARIAN

TROMBONE

Torsten Edvar

PERCUSSION

Marc Silverberg David Sulvetta

HARP

Susan Bennett

ORCHESTRA MANAGERS

Calvin Liddle Steven Silverman

Dr. Edwin E. Heilakka

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THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 1 December 1980 at 8:00pm

NINTH STUDENT RECITAL

Т

Sonata for Viola and Piano
in F minor, Op. 120, No. 1
Allegro appassionato - sostenuto ed espressivo
Andante un poco Adagio
Allegretto grazioso
Vivace

Johannes Brahms (1833-1897)

Igor Polesitsky, viola Marcantonio Barone, piano

тт

Etude in C minor, Op. 10, No. 12 "Revolutionary"

Frederick Chopin (1810-1849)

Paganini Etude in Eb major

Franz Liszt (1811-1886)

Sonata No. 3 in A minor, Op. 28
Allegro tempestuoso

Serge Prokofiev (1892-1953)

Sook-Chung Kim. piano

INTERMISSION

III

Hexapoda Suite

Five studies in Jitteroptera

Gut-bucket Gus - Jane shakes her hair
Betty and Harold close their eyes - Jim jives
. . . til dawn Sunday

Robert Russell Bennett (1894-)

Introduction and Rondo Capriccioso, Op. 28

Camille Saint-Saens (1835-1921)

Alison Dalton, violin David Lofton, piano

Igor Polesitsky: Student of Max Aronoff
Marcantonio Barone: Student of Eleanor Sokoloff
Sook-Chung Kim: Graduating student of Eleanor Sokoloff
Alison Dalton: Graduating student of Ivan Galamian and David Cerone
David Lofton: Student of Dr. Vladimir Sokoloff

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FURTHER NOTE: There <u>will</u> be a concert added to our schedule: Monday evening, December 8, 1980 at 8:00pm. We will have music by Dvorak, Schuber and Ernest Toch. Details will be printed soon. And there will be an opera evening directed by Mr. Richard Crittenden on Tuesday 16 December in Studio IIJ. Very limited seating: first-come first served.

THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

CURTIS INSTITUTE OF MUSIC

John DeLancie, Director

Present a classical recital

Wednesday, December 3, 1980

PROGRAM

1

Fantaisie

Georges Hue (1858 - 1948)

Valse from Suite Opus 116

Benjamin Godard (1849 - 1895)

Heidi Ruby - Flute Stephanie Wendt - Piano

11

Ballade No. 4 in F minor, Opus 52

Frederic Chopin (1810 - 1849)

Seung-Hee Hyun - Piano

111

Souvenir de Florence, Opus 70

Peter Hyich Tchaikovsky (1840 - 1893)

Allegro con spirito
Adagio cantabile e con moto - moderato
Allegretto moderato
Allegro vivace

Mei-Chen Liao - Violin Connie Knudson - Violin Thomas Turner - Viola George Pascal - Viola Sara Sant' Ambrogio - Cello Ramon Bolipata - Cello

Dr. Vladimir Sokoloff, Director of Concert Programs

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THE CURTIS INSTITUTE OF MUSIC John de Lancie. Director

Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 3 December 1980 at 8:00pm

TENTH STUDENT RECITAL

I

Adagio

(from viola concerto)

Johann Christian Bach (1735-1782)

Sonata in A minor (Arpeggione)
Allegro moderato
Adagio
Allegretto

Franz Schubert (1797-1828)

David B. Williamson, doublebass Nozomi Takashima, piano

II

Fantaisie

Con moto

Georges Hue (1858-1948)

Valse (from Suite, Op. 116) Benjamin Godard (1849-1895)

Heidi Ruby, flute Stephanie Wendt, piano

INTERMISSION

III

Quintet in B minor for Clarinet and Strings
Allegro
Adagio - piu lento - tempo I

Andantino - presto non assai, ma con sentimento

Johannes Brahms (1833-1897)

Anne Ament, clarinet
Nicolas Danielson, violin Pamela Askew, viola

Nicolas Danielson, violin Pamela Askew, viola Violaine Melançon, violin Keith Robinson, cello

David B. Williamson: Graduating student of Roger Scott
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Heidi Ruby: Student of Julius Baker and John Krell
Stephanie Wendt: Student of Jorge Bolet
Anne Ament: Graduating student of Donald Montanaro
Nicolas Danielson: Student of Ivan Galamian and Arnold Steinhardt
Violaine Melançon: Student of Ivan Galamian and David Cerone
Pamela Askew: Graduating student of Max Aronoff
Keith Robinson: Student of David Soyer

Felix Galimir prepared the Brahms

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and Ernest Toch. Details will be printed soon.
And there will be an opera evening directed by Mr. Richard
Crittenden on Tuesday 16 December in Studio IIJ. Very limited
seating: first-come first served.

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall Fifty-sixth Season 1980 at 8:00pm Friday 5 December 1980 at 8:00pm

ELEVENTH STUDENT RECITAL

John de Lancie, Director

T

Quintet for Woodwinds Allegro con moto Andante Vivace Paul Taffanel (1844-1908)

Lisa Davis, flute Lassé Paulsson, clarinet
Kathryn Greenbank, oboe Nadina Mackie, bassoon
Michael Gast, horn

II

Concerto No. 2 in Eb major for Horn (1942)
Allegro
Andante con moto
Rondo

Richard Strauss (1864-1949)

Theodore C. Peters, horn Stephanie Wendt, piano

INTERMISSION

III

-Sternau

Sonata in F minor, Opus 5 (1853)
Allegro maestoso
Andante - Andante espressivo
Der Abend dämmert, Das Mondlicht scheint,
Da sind zwei Herzen in Liebe vereint.

Johannes Brahms (1833-1897)

(The evening darkens, the
 moonlight shines,
There two hearts are united
 in love and hold each other
 in blissful embrace.)

Scherzo: Allegro energico Intermezzo (Rückblick): Andante molto Finale: Allegro moderato ma rubato

Marcantonio Barone, piano

Lisa Davis: Graduating student of Julius Baker and John Krell
Kathryn Greenbank: Student of John de Lancie
Lassé Paulsson: Graduating student of Donald Montanaro
Nadina Mackie: Graduating student of Sol Schoenbach
Michael Gast: Graduating student of Mason Jones
Theodore C. Peters: Student of Mason Jones
Stephanie Wendt: Student of Jorge Bolet
Marcantonio Barone: Student of Eleanor Sokoloff

John Minsker prepared the Taffanel

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THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 8 December 1980 at 8:00pm

TWELFTH STUDENT RECITAL

I

Five Pieces for Winds and Percussion, Op. 83 Canzonetta - Caprice - Night Song -Roundelay - Cavalcade Ernst Toch (1887-1964)

Lisa Davis, flute Mark McEwen, oboe Lassé Paulsson, clarinet Nadina Mackie, bassoon Michael Gast, horn Steven Silverman, horn Marc Silverberg and David Sulvetta, percussion

I

Quartet in D minor, D. 810 "Death and the Maiden" Allegro - Andante con moto -Scherzo: allegro molto - Presto Franz Schubert (1897-1828)

Ralph de Souza, violin Thomas Turner, viola Hirono Oka, violin Sara Sant'Ambrogio, cello

INTERMISSION

III

Quintet for Piano and Strings in A major, Op. 81

Allegro ma non tanto - Dumka: andante con moto: vivace Scherzo furiant: molto vivace - Finale: allegro

Antonin Dvořák
(1843-1904)

Sook-Chung Kim, piano
Nicolas Danielson, violin Thomas Turner, viola
Robert Rinehart, violin Ramon Bolipata, cello

Lisa Davis: Graduating student of Julius Baker and John Krell Lassé Paulsson: Graduating student of Donald Montanaro Mark McEwen: Student of John de Lancie Nadina Mackie: Graduating student of Sol Schoenbach Michael Gast: Graduating student of Mason Jones Steven Silverman: Student of Mason Jones Marc Silverberg: Student of Gerald Carlyss David Sulvetta: Student of Gerald Carlyss Ralph de Souza: Graduating student of Ivan Galamian and Jascha Brodsky Hirono Oka: Student of Ivan Galamian and Arnold Steinhardt Thomas Turner: Student of Joseph de Pasquale Sara Sant'Ambrogio: Student of David Sover Sook-Chung Kim: Student of Eleanor Sokoloff Nicolas Danielson: Student of Ivan Galamian and Arnold Steinhardt Robert Rinehart: Student of Ivan Galamian and David Cerone Ramon Bolipata: Student of Orlando Cole

> John de Lancie prepared the Toch Felix Galimir prepared the Schubert and the Dvořák

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PLEASE NOTE: The concert announced on our schedule for Friday 12 December has been postponed. REPEAT: THERE WILL BE NO CONCERT AT CURTIS ON FRIDAY 12 DECEMBER.

FURTHER NOTE: There will be a concert added to our schedule: Monday evening,
December 8, 1980 at 8:00pm. We will have music by Dvorak, Schubert
and Ernest Toch. Details will be printed soon.
And there will be an opera evening directed by Mr. Richard
Crittenden on Tuesday 16 December in Studio IIJ. Very limited
seating: first-come first served.

THE MUSICAL FUND SOCIETY OF PHILADELPHIA

(Founded 1820)

HAS THE HONOR TO PRESENT

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

CONDUCTED BY

RAFAEL FRÜHBECK de BURGOS

WITH

MENDELSSOHN CLUB
OF
PHILADELPHIA

TAMARA BROOKS, MUSIC DIRECTOR



SUNDAY EVENING
DECEMBER 14, 1980 — 8 o'clock

AT

THE ACADEMY OF MUSIC
PHILADELPHIA

Program

[

Symphony No. 100 in G major, "Military" Franz Joseph Haydn (1732-1809)

Adagio — Allegro Allegretto

Menuet: Moderato

INTERMISSION

П

> Paula Brown, soprano Noel Velasco, tenor Donald Collup, baritone

MENDELSSOHN CLUB OF PHILADELPHIA

FORTUNA IMPERATRIX MUNDI

No. 1: O Fortuna

No. 2: Fortune plango vulnera

PRIMO VERE

No. 3: Veris leta facies

No. 4: Omnia sol temperat (baritone solo)

No. 5: Ecce gratum

UF DEM ANGER

No. 6: Tanz (orchestra)

No. 7: Floret silva

No. 8: Chramer, gip die varwe mir

No. 9: (a) Reie (orchestra)

(b) Swaz hie gat umbe

(c) Chume, chum geselle min

No. 10: Were diu werlt alle min

IN TABERNA

No. 11: Estuans interius (baritone solo)

No. 12: Olim lacus colueram (tenor solo)

No. 13: Ego sum abbas (baritone solo)

No. 14: In taberna quando sumus

COUR D'AMOURS

No. 15: Amor volat undique (soprano solo)

No. 16: Dies, nox et omnia (baritone solo)

No. 17: Stetit puella (soprano solo)

No. 18: Circa mea pectora (baritone solo)

No. 19: Si puer cum puellula

No. 20: Veni, veni, venias

No. 21: In trutina (soprano solo)

No. 22: Tempus est jocundum (baritone solo)

No. 22: Tempus est focundum (baritone so No. 23: Dulcissime (soprano solo)

BLANZIFLOR ET HELENA

No. 24: Ave formosissima

FORTUNA IMPERATRIX MUNDI

No. 25: O Fortuna

THE CURTIS INSTITUTE OF MUSIC

JOHN DE LANCIE, Director

DR. VLADIMIR SOKOLOFF, Director of Concert Programs
HOWARD KORNBLUM, Concert Division Director

ORCHESTRA MEMBERS

VIOLINS Mangaret Batjer* Hirono Oka Carmit Zori Mer Chen Liao Sarah Kwak Catherine Metz Ralph de Souza Nicolas Damielson Alison Dalton Nancy Bean Cathy Meng Michi Sugura Maria Bachmann

Amos Jones

Suzanne Leon

Connie Knudson*
Laura Park
Sharman Plesner
Maurice Sklar
Ming-Feng Hsin
Robert Rinehart
Gerard Korsten
Joan Shih
Jun-Ching Lin
Celine Leathead
Violaine Melançon
Diane Pascal
Mary-Margaret Rey

VIOLAS Thomas Turner* Pamela Askew Karie Prescott Igor Polesitsky Joyce Ramée Suzanne Rousso Donna Randall Phyllis Kamrin Matthias Buchholz Geraldine Rice George Pascal Amy Brandtonbrener Rachel Swerdlow

CELLOS
Bruce Wang*
Jonathan Spitz
Michal Schmidt
Ramon Bolipata
Michael Kannen
David Ellis
Gita Roche
Daniel Wang
Sara Sant'Ambrogio
Raymond Wang
Lisa Leninger

Keith Robinson

DOUBLEBASSES Joanne DiMaria David Fay Stephen Groat Calvin Liddle David Williamson* Nicolas Tsolainos

HARPS Susan Bennett Therese Elder Konrad Nelson Anne Sullivan

FLUTES Lisa Davis David Gantsweg* Gigi Mitchell Heidi Ruby

OBOES Jonathan Blumenfeld" Melinda Getz Kathryn Greenbank' Mark McEwen Viktor Zlobinsky

CLARINETS Anne Ament" Paul Garment Lassé Paulsson' David Neuman

BASSOONS Michael Hope'

Michael Hope Nancy McDermid Nadina Mackie" Richard Ranti

HORNS Duncan Brinsmead Michael Gast' Paul Miller" Theodore Peters Steven Silverman N. Martin Tipton

TRUMPETS James Bittner" Scott Marino' C. Benjamin Mundy John Raschella

TROMBONES Larry Bird Torsten Edvar Timothy Soberick" Debra Taylor

TUBA Sumner Erickson

PERCUSSION AND TIMPANI Christopher Allen* Marc Silverberg Carol Stumpf

PIANOS David Lofton Darryl Byrd

CELESTE Sook-Chung Kim

STAGE MANAGERS Calvin Liddle

Steven Silverman LIBRARIAN Dr. Edwin E. Heilakka

^{*}principal
' principal in Haydn
"orincipal in Orff

Program

I

Symphony No. 100 in G major, "Military" Franz Joseph Haydn (1732-1809)

Adagio — Allegro

Allegretto

Menuet: Moderato Finale: Presto

INTERMISSION

H

Paula Brown, soprano
Noel Velasco, tenor
Donald Collup, baritone
MENDELSSOHN CLUB OF PHILADELPHIA

FORTUNA IMPERATRIX MUNDI

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No. 24: Ave formosissima

FORTUNA IMPERATRIX MUNDI

No. 25: O Fortuna

THE CURTIS INSTITUTE OF MUSIC - John de Lancie, Director

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Louise Curtis Bok (later Mrs. Efrem Zimbalist, Sr.), the Institute - a totally scholarship school accepting students only by rigorous audition - has, since its inception, remained relentlessly faithful to the concept and purpose of the remarkable woman who founded it "to hand down through contemporary masters the greet treditions of the past, to teach students to build on this heritage for the future."

Among those contemporary masters who have been or are now on the faculty of the Institute are some of the most celebrated musicians of the 20th century, including Leopold Stokowski, Fritz Reiner, Leopold Auer, Efrem Zimbalist, Josef Hotmann, Wanda Landowska, Mieczyslaw Horszowski, Gregor Piatigorsky, Samuel Barber, Rudoll Serkin, Jorge Bolet, John de Lancie, George Rochberg, Ned Rorem, Jaime Laredo, Todd Duncan, Marcella Sembrich, Elizabeth Schumann, Boris Goldovsky, Marcel Tabuteau, and William Kincaid

The Institute's orchestra comprises nearly 100 players, all currently studying at the school. The orchestra rehearses weekly under the direction of William Smith, Associate Conductor of The Philadelphia Orchestra, and gives public and private concerts, a number of which, in recent years, have been broedcast five over station WUHY-FM, with such conductors as Rafael Fruhbeck de Burgos, Riccardo Muti, the fate Paul Paray, Joseph Silverstein, the fate Walter Susskind, Cafvin Simmons, and Oscar Shumsky

RAFAEL FRUHBECK DE BURGOS was Music Director of the National Orchestra in Madrid for fifteen years. Born in 1933, son of a Spanish mother and German father, he left his home in Burgos, Spain, to study violin end piano at the Bilbao Conservatory. He continued his studies at the Conservatory of Medrid and completed his formal musical education at the Hochschule für Musik in Munich, where he graduated summa cum laude, a distinction rarely awarded. Maestro Frühbeck first came to America in the mid-60s with a reputation built largely on records, but his first American appearances with the Philadelphia Orchestra, the Los Angeles Philharmonic, and the Chicago Symphony quickfy served to confirm what most critics had heard on the records that here was a conductor of the first rank.

Maestro Frühbeck became, at the beginning of the 1980-1981 season, Principal Guest Conductor of the National Symphony Orchestra in Washington. Outside of the United States, Frühbeck will be seen in Vienna, Berlin, London, and Tokyo. He has served as guest conductor with the Berlin Philharmonic, the Vienna Philharmonic, the London Philharmonic, the Royal Philharmonic, the Philharmonia, the London Symphony, the Orchestra of the Conservatoire in Paris, and many others.

PAULA BROWN was born in North Wales, PA, and is a tourth-year student of Raquel Adonaylo at The Curtis Institute of Music She earned her Bachelor of Music degree at Peabody College in Nashville, TN, and trequently gives recitals throughout Pennsylvania. She has been a soloist with the Philadelphia Singers for the last tive yeers.

NOEL VELASCO—a second-year student of Marianne Casiello at the Institute - was born in Manila, Philippines Mr Velasco was named one of the 1980 San Francisco Opera Auditions' Grand Finalists in the Merola Opera Program and in September, 1980, was chosen as a finalist in the Opera Company of Philadelphia—Luciano Pavarofti International Voice Competition

DONALD COLLUP was born in Fort Worth, Texas, and is a second-year student of Todd Duncan at The Curtis Institute. Before gredueting from The Peabody Conservatory of Music, where he majored in both voice and piano, Mr. Colfup was a soloist and chorister with the Texas Boys' Choir for five years and their accompanist for three years. During the summers of 1979 at the Orford Festival in Canada and 1980 at the Geneva Conservetory, he was a scholarship student of Gerard Souzay and Dalton Baldwin.

MENDELSSOHN CLUB OF PHILADELPHIA is a 250-voice chorus, founded in 1874. Its goal is the presentation of significant musical compositions ranging from the established masterpieces of the literature to newly composed works. For the pest sixty years it has been a major contributor to the establishment of a new choral tradition through commissioning of important works. Mendelssohn Club's performance seeson includes a subscription series as well as collaborations with The Philadelphia Orchestra and other major instrumental forces. A smaller ensemble, Mendelssohn Singers, drawn from the larger group, performs its own series of concerts.

TAMARA BROOKS is Music Director of Mendelssohn Club. Brooks has extensive international conducting experience, including performences et the Athens Festival and in Chartres Cathedral, St. Martin-in-the-Fields, and St. Margaret's at Westminster in London. She is Director of Orchestrat and Choral Music at Havertord and Bryn Mawr Colleges and Professor of Music and Chairman of the Department of Music at Havertord College.

NOTES ON THE MUSIC

HAYDN SYMPHONY NO. 100 IN G "MILITARY"

In London's St. James's Chronicle of January 1, 1791, was this announcement. Mr. Salomon having taken a journey to Vienna purposely to engage the celebrated HAYDN Chapel Master to his present Highness Prince ESTERHAZY, to come to England, most respectfully acquaints the Nobility and Gentry, that he has actualfy signed an agreement with Mr. Haydn; in consequence they are to set out fogether from Vienna in a few days, and hope to be in London before the end of December when Mr. Selomon will have the honor of submitting to the Publick a Plan of a Subscription Concert which he fletters himself will meet with its Approbation and Encouregement." This notice by Johann Peter Salomon—violinist, conductor, and enterprising impresario—resulted in the nearly 60-yeer-old Haydn achieving the most notable successes of his career. For his two separate seasons in London he produced his most original, large-scale orchestral works, the last twefve symphonies—nos. 93 to 104—generafly called the London symphonies and sometimes the Safomon symphonies.

The Symphony No. 100 earned its nickname from the prominent use of the triangle, cymhals, and bass drum. Just as composers of the fate 19th century were fascineted by the exotic sounds of music from the Far East—music from Bali and Japan—in like manner composers of the lete 18th century were intrigued by the bellicose sounds of the Ottoman Empire's military bands. Haydn, Mozarf, and Beethoven all wrote "Turkish music". When the French publisher, Pleyel—he had been Haydn's pupil—brought out an edition of the work in 1799, it was titled Symphonia turque. Most of the Turkish sounds in the symphony occur in the allegretto, music which the composer had written some years earlier as part of a concerto for the Irra organizzata, a kind of monkeyless hurdy-gurdy that fascinated Haydn and for which he wrote a number of ensemble pieces.

The London public's defight with the "Military" Symphony is reflected in a review in the Morning Chronicle of April 7, 1794: "Another new symphony by Haydn was performed for the second time; and the middle movement was again received with absolute shouts of applause. Encorel encorel resounded from every seat, the ladies themselves could not forbear. It is the advencing battle, the sounding of the charge, the thundering of the onset, the clash of arms, the groan of the wounded, and what may well be called the heflish roar of war increased to a climax of horrid sublimity which, if others can conceive, he alone can execute, at least he alone hitherto hes effected these wonders." Later composers have surpassed the father of the symphony with hellish roars and horrid sublimities of a newer kind, but Haydn's beguifing grace, charm, wit, and high spirits remain unassailed.

CARL ORFF: CARMINA BURANA

In the early 1800s a long-hidden manuscript was unearthed in a Benedictine monastery called Beuron, situated in a valley of the Bavarian Alps not lar from Munich. The manuscript comprised some 200 poetic settings—they've since come to be called songs—attributed to groups of 12th- and 13th-century wandering scholars known as the goliards, a congeries of convival fellows who've been variously described as "erstwhile seminarians," "peripatetic undergraduates-at-large," and "disenchanted monks," a species of medieval espousers of the counterculture, except that the goliards along with their extofling of merriment and ribafdry—were not anti-intellectuals, having a considerable influence on the development of medieval sceptical philosophy and playing a notable role in the formation of one of the middle ages' most lasting institutions, the university. The poetry of the goliards is a paean to their lives' preoccupations: wine, women, and song, expressed in the explicit earthiness best described as Rabelaisian.

The Benedictine manuscript resides now in the State Library at Munich with the title Codex letinus monacensis 4660 and is popularly known as Carmina Burana (Songs of Beuron). In 1935 Carl Orft selected 24 of these poems for a musical setting he subtitled "Secular songs for soloists and chorus, with instruments and magical pictures," the reference to pictures alluding to the composer's preference for presenting the work with scenery and danced miming, although it's often performed, as it is this evening, in concert form. The late James Lyons has wriften a litting succinct description of the music "Orff makes no preferes at any standard technique of efaboration, including even the slightest development of thematic materials (which are his own, most of the medieval notation being indecipherable). His harmonic progressions are straightforward and rest solidly on a tonal base. There is virtually no chromatic coloration. Orff prefers to rely upon the constant and cumulative pulse of the ostinati. In his own adaptation of the text, similarly, he alternates a sort of declamatory style with what seems to be unrelenting repetition of short phrases and even single words. The surprising sum of all this is lucidly clear in form and incredibly, immediately telling in its impact."

THE MUSICAL FUND SOCIETY OF PHILADELPHIA

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1980-1981

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Arthur Claffy, Vice-President

Charles F. Ludwig, Esq., Secretary

William E. Vauclain, Treasurer

Norman G. Wedemeyer, Assistant Treasurer

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Adolph Vogel, Mus. D.

THE MUSICAL FUND SOCIETY OF PHILADELPHIA

was founded in 1820 by a group of Philadelphia musicians, composers, authors and professional men who met weekly to play for their own enjoyment and is the oldest American musical organization in continuous existence. Its first public concert was given on Tuesday, April 24, 1821 at Washington Hall on Third Street near Spruce.

. The Society was among the initial donors to the Philadelphia Orchestra and helped in many ways to get that now famous ensemble established. It has conducted world-wide competitions for chamber and orchestral works and presented chamber music concerts in the city's high schools. It sponsors recitals by talented young musicians and presents free each year a wide range of outstanding musical events performed by renowned artists and organizations for the enjoyment of Philadelphia music lovers. The Society also awards scholarships annually to qualified and deserving students planning a career in music.

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

NOTE: 11 TO THE CONTROL OF THE CONTR

Curtis Hall Fifty-sixth Season 1980-1981 Monday 15 December 1980 at 8:00pm

THIRTEENTH STUDENT RECITAL

I

Suite Populaire Espagnole (arr. by Paul Kochanski) El pano moruno - Nana - Cancion -Polo - Asturiana - Jota

Manuel de Falla (1876-1946)

Rhapsody No. 1 for Violin and Piano Prima parte (lassu) Seconda parte (friss) Béla Bartók (1881-1945)

Nicolas Danielson, violin Nozomi Takashima, piano

II

Sonata in G minor for Violin and Piano Allegro vivo Intermde: fantasque et lèger Finale: très animé Claude Debussy (1862-1918)

Hirono Oka, violin Gavin Martin, piano

INTERMISSION

III

Souvenir de Florence for Strings, Op. 70
Allegro con spirito
Adagio cantabile e con moto - moderato
Allegretto moderato
Allegro vivace

Peter Tchaikovsky (1840-1893)

Mei-Chen Liao, violin
Connie Knudson, violin
Thomas Turner, viola
Ramon Bolipata, cello

Nicolas Danielson: Student of Ivan Galamian and Arnold Steinhardt
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Hirono Oka: Student of Ivan Galamian and Arnold Steinhardt
Gavin Martin: Student of Jorge Bolet
Mei-Chen Liao: Graduating student of Yumi Ninomiya
Connie Knudson: Student of Ivan Galamian and Arnold Steinhardt
Thomas Turner: Student of Joseph de Pasquale
George Pascal: Student of Michael Tree
Sara Sant'Ambrogio: Student of David Soyer
Ramon Bolipata: Student of Orlando Cole

Felix Galimir prepared the Debussy and the Tchaikovsky

What you hear at our concerts is the result of taxing hours of physical application and mental concentration. Curtis is proud to present such a highly specialized, gifted group of young artists. We would appreciate your showing your approval by remaining to hear <u>all</u> of each evening's conscientious performers.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from what was announced in our monthly listings.

The Steinway is the official piano of The Curtis Institute of Music.

For information about concerts please call 893-5260.

OF

John de Lancie. Director

INSTITUTE

Tuesday 16 December 1980 at 8:00pm in Studio IIJ

THE CURTIS OPERA DEPARTMENT

The Marriage of Figaro

THE

CURTIB

Wolfgang Amadeus Mozart

MUSIC

Act III Duet

(1756-1791)

Countess

Ruth D'Agostino

Susanna

Gooywon Elissa Kim

The Abduction from the Seraglio

Mozart

Mozart

Act II Duet

Blonde Osmin April Woodall

The Magic Flute

John Myers

Act I Quintet

Tamino

Gregory Hopkins Donald Collup Sheila Harris

Papageno 1st Lady 2nd Lady 3rd Lady

Angela Kiausas Sharon Anstine

Act II Duet

Papageno

Donald Collup

Don Giovanni

Papagena Gooywon Elissa Kim

Scenes

Mozart

Zerlina
Don Giovanni
Donna Elvira
Ottavio
Donna Anna

April Woodall
Reginald Pindell
Ruth D'Agostino
Noel Velasco
Sheila Harris

Donald Collup

Angela Kiausas

Manon

Act II Quartet

Jules Massenet (1842-1912)

Manon Angela Kiausas
Des Grieux Gregory Hopkins
Lescaut Douglas Hines
De Bretigny John Myers

Carmen

Act III Trio

Georges Bizet (1838-1875)

Carmen Sharon Anstine
Frasquita Sheila Harris
Mercedes Ruth Starkey

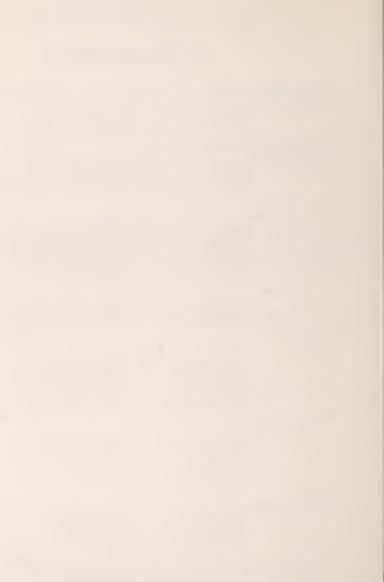
Pagliacci Duet Ruggero Leoncavallo

(1857-1919)

Silvio Nedda

(please turn)

INTERMISSION



christmas party



WEDNESDAY EVENING, DECEMBER 17, 1980

8:00 O'CLOCK

the curtis institute of music

philadelphia, pennsylvania

christmas program

Carols by Entire School
Common Room

ADESTE FIDELES

O come, all ye faithful, joyful and triumphant,

O come ye, O come ye, to Bethlehem; Come and behold Him, born the King of angels.

O come, let us adore Him, O come, let us adore Him.

O come, let us adore Him, Christ, the Lord.

Yea, Lord, we greet Thee, born this happy morning,

Jesus, to Thee be all glory giv'n;

Word of the Father, now in flesh appearing.

O come, let us adore Him, O come, let us adore Him,

O come, let us adore Him, Christ, the Lord.

THREE LULLABIES ROBERT CONVERY

Lullay, Lullow Silent Night Lullay, my child

A medley of old Carols by the voice students of Curtis.

Carol of the Bells
Il est né, le divin Enfant
Un Flambeau, Jeanette, Isabelle
E la Don-don
Suonate Campane
Es ist ein Ros'entsprungen
Stille Nacht

Jim Prichard Turner
"Finding the Uncommon in the Common"

"The Seasonings"
An Oratorio by P.D.Q. Bach 1807-1742?
by Students of Curtis.

Dancing

Music by "Sound Transfer"



CURTIS HALL EVENTS FOR JANUARY AND FEBRUARY 1981 ALL RECITALS ARE at 8:00pm

KIDAY 9 JANUARY -- Recital #14: BEETHOVEN: Sonata, Op. 7 (Ketty Nez, piano); PAGANINI: Caprices 5, 24 - PAGANINI: I Palpiti (Mei-Chen Liao, violin; Nozomi Takashima, piano); RAVEL: Introduction and Allegro (Konrad Nelson, harp; Gavin Martin, plano); GRANDJANY: Rapsodie (Konrad Nelson, harp). HANDEL: Comfort ye; MENDELSSOHN: Ye people rend; VERDI: Ingemisco: ROSSINI: Cujus animam (Noel Velasco, tenor: Thomas Jaber, piano)

ONDAY 12 January -- Recital #15 (WUHY BROADCAST): BEETHOVEN: Appassionata Sonata (Sook-Chung Kim, piano); DVORAK: 4 Romantic Pieces; BARTOK: 2nd Violin Sonata; SCHUBERT: Rondo Brillante, Op. 70 (Carmit Zori, violin; Ira Levin, piano)

- EDNESDAY 14 JANUARY -- Recital #16: FAURÉ: Sonata in A, Op. 13 (Catherine Metz, violin; Ghena Meirson, piano); DRAGONETTI: Doublebass Concerto in A (Joanne DiMaria, doublebass; Yvette Tausinger, piano). OTHER MUSIC TO BE ADDED
- RIDAY 16 JANUARY -- Recital #17: BEETHOVEN: Quartet in Eb. Op. 74 (Margaret Batjer and Violaine Melancon, violins; Thomas Turner, viola; Michael Kannen, cello). MOZART: Sonata for Bassoon and Cello (Michael Hope, bassoon, Gita Roche, :ello). DAVID LOEB: Quartet for Two Flutes and Two Percussionists (Lisa Davis and David Gantsweg, flutes; Carol Stumpf and Christopher Allen, percussion).

ONDAY 19 JANUARY -- Recital #18 (WUHY BROADCAST): BERG: Lyric Suite (Gatherine Metz and Nancy Bean, violins; Thomas Turner, viola; Jonathan Spitz, cello). KODALY: Duo for Violin and Cello (Hirono Oka, violin; Ramon Bolipata, cello). BRAHMS Viola Sonata No. 2 (Pamela

Askew, viola; Nozomi Takashima, piano)

NONDAY 26 JANUARY -- Recital #19: LEHAR: music from Land of Smiles and Paganini. STRAUSS: Music from Fledermaus and Gypsy Baron, MILLOECKER: music from Beggar Student. HEUBERGER: music from Opernball (Paula Brown and Laura Davis, sopranos: Noel Velasco, tenor; Reginald Pindell, baritone: Lys Symonette, piano) WUHY BROADCAST

EDNESDAY 28 JANUARY -- Recital #20: WIENIAWSKI: Polonaise (Laura Park, violin; Michael Eto, piano BACH: Solo Partita in Dm (Laura Park, violin). HINDEMITH: Sonata for Doublebass (Steven Groat, doublebass; Ghena Meirson, piano). MOZART: Sonata in A, K. 526 (Hirono Oka, violin; Keiko Sato, piano). BACH: Aria from Cantata #96 (Noel Velasco, tenor; Gigi Mitchell, flute; Darryl Byrd, piano). BURTON: Sonatina for Flute: BIZET-BORNECarmen Fantasie (Gigi Mitchell flute: Darryl Byrd, piano)

KIDAY 30 JANUARY -- Recital #21: BEETHOVEN: Sonata in Cm, Op. 10-1 (Hiejae Rho, piano); MOZART: Sonata in A, K. 305 (Mary Margaret Rey, violin; Hiejae Rho, piano). OTHER MUSIC TO COME

EDNESDAY 4 FEBRUARY -- Recital #22: SCHUBERT: Arpeggione Sonata (Karie Prescott, viola; Yvette Tausinger, piano). REINECKE: Undine Sonata (David Gantsweg, flute; Ghena Meirson, piano). OTHER MUSIC TO BE ADDED

'RIDAY 6 FEBRUARY -- Recital #23: DEBUSSY: Trio (Heidi Ruby, flute; Amy Brandfonbrenner, viola; Susan Bennett, harp). TOMASI: Etre ou nes pas Etre. SCHMIDT: Concertino. RIDDLE: 5 Songs (Larry Bird, bass trombone). VIEUXTEMPS: Concerto No. 5 (Michael Ludwig, violin; Keiko Sato, piano). RACHMANINOFF: Etude Tableau in Ebm; SCRIABIN: Sonata No. 7; CHOPIN: Polonaise in Ab, Op. 53 (Ira Levin, piano)

MONDAY 9 FEBRUARY -- Recital #24: SCHUMANN: Dichterliebe (Noel Velasco, tenor; Ira Levin, piano) SCHUBERT: Der Hirt auf dem Felsen (Paula Brown, soprano; David Neuman, clarinet; Darryl Byrd, piano SCHUBERT: Auf dem Strom (Paula Brown, soprano; Theodore Peters, horn; Darryl

Byrd, piano) OTHER MUSIC TO BE ADDED. WUHY BROADCAST

WEDNESDAY 11 FEBRUARY -- Recital #25: MOZART: Piano Quartet in Gm (Sharman Plesner, violin; Rachel Swerdlow, viola; Daniel Wang, cello; Gustavo Rivera-Weber, piano). LALO: Symphonie Espagnole (Michi Sugiura, violin; Michael Eto, piano). OTHER MUSIC TO BE ADDED

FRIDAY 13 FEBRUARY -- Recital #26: PERFORMERS AND PROGRAM TO BE ANNOUNCED

VEDNESDAY 18 FEBRUARY -- Recital #27: POULENC: Chansons gailliards (Douglas Hines, baritone; Madame Martha Massena, piano). VIEUXTEMPS: Concerto No. 5 (Maurice Sklar, violin) OTHER PERFORMERS AND MUSIC TO BE ADDED

RIDAY 20 FEBRUARY -- Recital #28: SARASATE-ZIMBALIST: Carmen Fantasy (Suzanne Leon, violin; Stephanie Wendt, piano) OTHER PERFORMERS AND MUSIC TO BE ADDED

WEDNESDAY 25 FEBRUARY -- RECITAL BY THE BRASS ENSEMBLE OF
THE CURTIS INSTITUTE UNDER MR GLENN DODSON

FRIDAY 27 FEBRUARY -- Recital #29: PROKOFIEV: Sonata, Op. 94a (Sarah Kwak, violin; Carol Leon piano). BRAHMS: Clarinet Sonata No. 2 (Paul Garment, clarinet; Ira Levin, piano)
OTHER PERFORMERS AND MUSIC TO BE ADDED

PLEASE NOTE: All recitals appearing on this schedule are free and open to the public. This co prises the great majority of our events. Those few concerts which do <u>not</u> appear here are <u>not</u> open to the public. You need not call for reservations. We almost always have enough room, especially if you arrive comfortably ahead of starting time (8:00pm). There may be a couple or occasions or so in a season when the seating situation will be tight: in such situations latecomers will lose out. PLEASE UNDERSTAND: those few events <u>not</u> included here are not open to tipublic.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at cross-purposes: our programs may sometimes differ from what was originally amnounced. Also please note that on those very rare occasions when we have to cancel a concert it is not possible to send out notices in the mail. We will try to make such announcements in the programs immediately preceding the cancelled concert.

Please understand that we cannot seat latecomers during a performance or between movements of a work. If there are two or more pieces in the first half of a concert, we'll try to seat latecomers between them. And we ask you not to reserve places in the Hall for latecoming frier by draping coats over the seats—this is unfair to the people who arrive on time.

What you hear at our concerts is the result of countless hours of physical application and meni concentration. Curtis is proud to present such a highly specialized, gifted group of young artists. The Institute would appreciate your shwoing your approval of our recitals by remaining to hear all of each evening's conscientious performers.

For information about concerts please call 893-5260 during business hours.

Dr. Vladimir Sokoloff, Director of Concert Programs

THE CURTIS INSTITUTE OF MUSIC ALUMNI ASSOCIATION PRESENTS

RUTH LAREDO IN CONCERT

Curtis Hall Fifty-sixth Season 1980-1981 Sunday 4 January 1981 at 8:00pm

Three Mazurkas

Frederick Chopin

Opus 63, No. 3, in C# minor Opus 24, No. 2, in C major Opus 17, No. 4, in A minor

Sonata in F minor, Opus 57 ("Appassionata")

Ludwig van Beethoven

Allegro assai Andante con moto Allegro ma non troppo

Poem, Opus 32, No. 1

Alexander Scriabin

Sonata No. 9, Opus 68 ("The Black Mass") Moderato quasi andante: legendaire Scriabin

INTERMISSION

Prelude in G major, Opus 32, No. 5

Sergei Rachmaninoff

Moment Musical in B minor, Opus 16, No. 3 Etude Tableau in C major, Opus 33, No. 2

Minuet from L'Arlesienne Suite

Bizet-Rachmaninoff

Gavotte and Gigue

Bach-Rachmaninoff

(from the Partita in E major for solo violin)

The Bumblebee

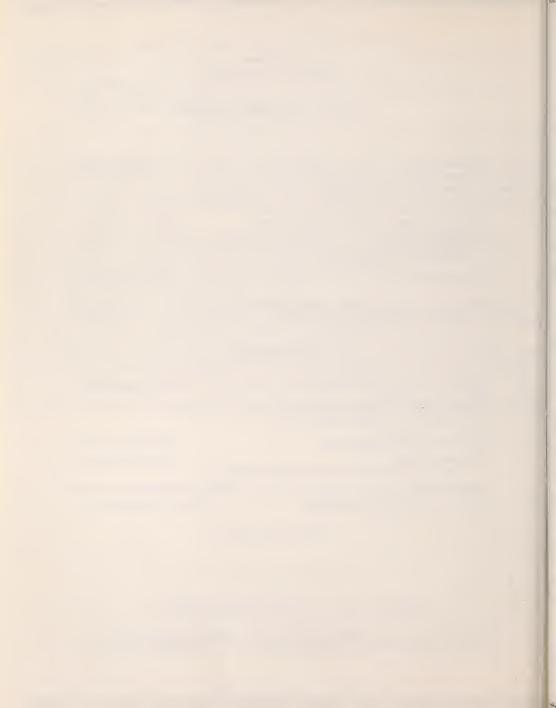
Rimsky-Korsakoff-Rachmaninoff

Hopak from The Fair at Sorochinsk

Mussorgsky-Rachmaninoff

Ruth Laredo, piano

The National Board of The Curtis Institute of Music Alumni Association wishes to thank District IV for handling the arrangements for this concert.



OF THE

CURTIS INSTITUTE MUSIC

John de Lancie, Director Curtis Hall Fifty-sixth Season 1980-1981 Friday 9 January 1981 at 8:00pm

FOURTEENTH STUDENT RECITAL

Sonata No. 4 in Eb major, Op. 7 Allegro molto e con brio Largo con gran espressione Allegro Rondo: Poco allegretto e grazioso

Ludwig van Beethoven (1770 - 1827)

Ketty Nez, piano

Caprice for Violin Unaccompanied, Op. 1, No. 5 Caprice for Violin Unaccompanied, Op. 1, No. 24 Niccolo Paganini (1782 - 1840)

I Palpiti, Op. 13 (arr. by Fritz Kreisler) Paganini Adagio - Andante - Tema: Allegretto grazioso - Variation I -Variation II: Adagio - Allegretto

> Mei-Chen Liao, violin Nozomi Takashima, piano

INTERMISSION

Pavane

Anonymous

Rhapsodie pour la harpe (Based on a Gregorian Chant) Marcel Grandjany (1893-1975)

Introduction et Allegro (Reduction for piano by the composer) Maurice Ravel (1875-1937)

Konrad Nelson, harp Gavin Martin, piano

IV

Recitative: Comfort ye my people Air: Every valley shall be exalted (from Messiah)

George Frederick Handel (1685-1759)

Recitative: Ye people rend your hearts Air: If with all your hearts (from Elijah) Felix Mendelssohn (1809 - 1847)

Cujus animam (from Stabat Mater)

Gioacchino Rossini (1792-1868)

Ingemisco (from the Requiem)

Giuseppe Verdi (1813-1901)

Noel Espiritu Velasco, tenor Thomas Jaber, piano

Ketty Nez: Student of Seymour Lipkin Mei-Chen Liao: Graduating student of Yumi Ninomiya Nozomi Takashima: Student of Dr. Vladimir Sokoloff Konrad Nelson: Student of Marilyn Costello Gavin Martin: Student of Jorge Bolet · Noel Espiritu Velasco: Graduating student of Marianne Casiello

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The Steinway is the official of The Curtis Institute of Music.

For information about concerts please call 893-5260.

Curtis Hall Fifty-sixth Season 1980-1981 Monday 12 January 1981 at 8:00pm

FIFTEENTH STUDENT RECITAL

I

Sonata No. 23 in F minor, Op. 57 "Appassionata" Allegro assai Andante con moto Allegro ma non troppo Ludwig van Beethoven (1770-1827)

Sook-Chung Kim, piano

INTERMISSION

II

Romantic Pieces, Op. 75

1 Allegro moderato 2 Allegro maestoso
3 Allegro appassionato 4 Larghetto

Antonin Dvořák (1841-1904)

Sonata No. 2 for Violin and Piano In two movements Béla Bartók (1881-1945)

Rondo Brilliant, Op. 70

Franz Schubert (1797-1828)

Carmit Zori, violin Ira Levin, piano

Sook-Chung Kim: Graduating student of Eleanor Sokoloff
Carmit Zori: Graduating student of Ivan Galamian and Arnold Steinhardt
Ira Levin: Graduating student of Jorge Bolet

This evening's recital is one in a series of twenty-six recitals being broadcast on station WUHY-FM, 90.9.

The Institute's students offer stimulating musical events of professional quality. We want to provide around these performances a professional concert aura. Our audiences can help in this by remembering that the starting time for our concerts is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work. If there are two or more pieces in the first half of a program we'll try to accommodate latecomers. And we ask you not to reserve places in the Hall for latecoming friends by draping coats over the seats—this is unfair to the people who arrive on time.

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THE CURTIS INSTITUTE OF MUSIC

Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 14 January 1981 at 8:00pm

SIXTEENTH STUDENT RECITAL

1

Concerto in A major for Doublebass and Piano Allegro moderato Andante Allegro giusto

Domenico Dragonetti (1763-1846)

Joanne DiMaria, doublebass Yvette Tausinger, piano

II

Allemande - Corrente -Sarabanda - Giga (from Partita in D minor, S. 1004) Johann Sebastian Bach (1685-1750)

Catherine Metz, violin

INTERMISSION

III

Sonata in A major, L. 483 (K. 322) Sonata in A major, L. 495 (K. 24) Domenico Scarlatti (1685-1757)

Sonetto 123 del Petrarca Sonetto 104 del Petrarca Canzonetta del Salvator Rosa (from Years of Pilgrimage, Italy) Franz Liszt (1811-1886)

Gavin Martin, piano

IV

Sonata in A major for Violin and Piano, Op. 13
Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Gabriel Fauré (1845-1924)

Catherine Metz, violin Ghenady Meirson, piano

Joanne DiMaria: Student of Roger Scott Yvette Tausinger: Student of Mieczyslaw Horszowski Catherine Metz: Graduating student of Jascha Brodsky Gavin Martin: Student of Jorge Bolet Ghenady Meirson: Student of Dr. Vladimir Sokoloff

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Curtis Hall Fifty-sixth Season 1980-1981 Friday 16 January 1981 at 8:00pm

SEVENTEENTH STUDENT RECITAL

I

Sonata in Bb major for Bassoon and Cello, K. 292
Allegro

W. A. Mozart (1756-1791)

Andante Rondo: Allegro

> Michael Hope, bassoon Gita Roche, cello

> > II

Sonata in G minor for Violin and Piano "The Devil's Trill"

Giuseppe Tartini (1692-1770)

Ralph de Souza, violin Gavin Martin, piano

INTERMISSION

III

Quartet No. 10 in Eb major, Op. 74 "Harp"
Poco adagio - Allegro
Adagio ma non troppo
Presto
Allegretto con variazioni

Ludwig van Beethoven (1770-1827)

Margaret Batjer, violin Thomas Turner, viola Violaine Melançon, violin Michael Kannen, cello

XXXXXXXXXXXXXXXXX

Michael Hope: Graduating student of Sol Schoenbach
Gita Roche: Student of David Soyer
Ralph de Souza: Graduating student of Ivan Galamian and Jascha Brodsky
Gavin Martin: Student of Jorge Bolet
Margaret Batjer: Graduating student of Ivan Galamian and David Cerone
Violaine Melançon: Student of Ivan Galamian and David Cerone
Thomas Turner: Graduating student of Joseph de Pasquale
Michael Kannen: Student of Orlando Cole

Felix Galimir prepared the Beethoven

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THE CURTIS INSTITUTE OF MUSIC and THE ACADEMY OF NATURAL SCIENCES
John de Lancie, Director Thomas Peter Bennett, President

present

CONCERTS FROM CURTIS at the ACADEMY OF NATURAL SCIENCES

January 18, 1981

Ι

SONATA FOR VIOLIN AND PIANO in A MAJOR, No. 5, K. 305------ WOLFGANG AMADEUS MOZART

Allegro di molto - Thema con variazioni - Andante grazioso

MARY MARGARET REY - Violin HIEJAE JAMMY RHO - Piano

II

SONATA FOR PIANO OPUS 10, No. 1, in C MINOR---LUDWIG VAN BEETHOVEN

Allegro molto e con brio - Adagio molto - Finale; Prestissimo

HIEJAE JAMMY RHO - Piano

TTT

DUO FOR VIOLIN AND CELLO, OPUS 7-----ZOLTAN KODALY

Allegro serioso non troppo - Adagio - Maestoso e largamente ma non troppo lento: Presto

HIRONO OKA - Violin RAMON BOLIPATA - Cello

* * *

Dr. Vladimir Sokoloff, Director of Concert Programs

This series is supported by grants from ARA Services, Inc.; Main, Murdman & Cranstoun; and The Presser Foundation.

Steinway piano through the courtesy of Wurlitzer Co.



Curtis Hall Fixty-sixth Season 19804981 Monday 19 January 1981 at 8:00pm

EIGHTEENTH STUDENT RECITAL

I

Sonata in Eb major for Viola and Piano, Op. 120, No. 2 $\,$

Johannes Brahms (1833-1897)

Allegro amabile
Appassionato, ma non troppo allegro
Andante con moto

Pamela Askew, viola Nozomi Takashima, piano

II

Duo for Violin and Cello, Op. 7
Allegro serioso non troppo
Adagio
Maestoso e largamente,
ma non troppo lento - Presto

Zoltán Kodály (1881-1967)

Hirono Oka, violin Ramon Bolipata, cello

INTERMISSION

III

Lyric Suite

Alban Berg (1885-1936)

Catherine Metz, violin
Nancy Bean, violin

Thomas Turner, viola Jonathan Spitz. cello

Pamela Askew: Graduating student of Max Aronoff
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Hirono Oka: Graduating student of Ivan Galamian and Arnold Steinhardt
Ramon Bolipata: Student of Orlando Cole
Catherine Metz: Graduating student of Jascha Brodsky
Nancy Bean: Graduating student of Jascha Brodsky
Thomas Turner: Graduating student of Joseph de Pasquale
Jonathan Spitz: Graduating student of David Soyer
Felix Galimir prepared the Kodály and the Berg

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The faculty of The Curtis Institute of Music has included some of the most celebrated musicians of the twentieth century, including Leopold Stokowski, Fritz Reiner, Emanuel Feuermann, Leopold Auer, Elisabeth Schumann, Efrem Zimbalist, Josef Hofmann, Mieczyslaw Horszowski, Wanda Landowska, Gregor Piatigorsky, William Primrose, Moritz Rosenthal, Carlos Salzedo, John de Lancie, Samuel Barber, Rudolf Serkin, Jorge Bolet, Todd Duncan, Marcella Sembrich and Boris Goldovsky.

Without exception, all students at the Institute receive a free education for as long as they remain at the Institute. Over the past 56 years, students have come from virtually every country in the world. This is still the policy of the Institute. During the school year 1980-81, there will be 159 students: 120 from the United States and 39 from 15 different countries which include Australia, Canada, Republic of China, People's Republic of China, England Germany, Mexico, India, Israel, Japan, Korea, Republic of the Philippines, Sweden, South Africa and the U.S.S.R. The 159 students pursue their studies with a faculty of 69, most of whom are performing artists of the world renown.



LIEDERKRANZ FOUNDATION, INC.

6 EAST 87th STREET — NEW YORK, N. Y. 10028

WALTER F. MAHNKE, President

PROF. EDWARD WEISS, Director of Musicales Vice President in charge of Music and the Arts

in cooperation with

THE CURTIS INSTITUTE OF MUSIC

SIXTH MUSICALE

Tuesday, January 20, 1981, at 8:00 P.M. AN EVENING OF GERMAN OPERETTA

PARTICIPANTS

PAULA BROWN, Soprano
LAURA DAVIS, Soprano
NOEL ESPIRITU VELASCO, Tenor
REGINALD PINDELL. Baritone

Donation Five Dollars — includes refreshments (members: voluntary contribution) T D F Vouchers Accepted

The next Musicale will take place on Tuesday, Feb. 3 1981 at eight o'clock. You are cordially invited to attend.

(over)

PAULA BROWN

A native of North Wales, Pa., soprano PAULA BROWN is fourth year student of Raquel Adonaylo at The Curtis Institute of Music. Having earned her Bachelor of Music degree in performance from Peabody College in Nashville, Tennessee, Miss Brown is a frequent recitalist throughout the Pennsylvania area. She has been a soloist with the Philadelphia Singers for the last five years and will be featured this season in Bach's B minor Mass and Handel's Messiah. In January 1981, Miss Brown will join with oboist John de Lancie and the Concerto Soloists for an evening of soprano and oboe duets at the Walnut Street Theatre. Paula Brown has been a soloist in Hydn's Creation, Handel's Messiah and Handel's Israel in Egypt with the Pennsylvania Pro Musica; a soloist in the Poulenc Gloria at The Germantown Friends School, and a soloist with the University of Pennsylvania Collegium Musicum. In addition, she continues as soprano soloist of St. Paul's Episcopal Church in Chestnut Hill.

LAURA MAY DAVIS

Laura May Davis, soprano, was born in Connecticut and attended Hartt College of Music from 1975 to 1977. In 1977 she was accepted at The Curtis Institute of Music as a student of Marianne Casiello. Miss Davis appeared in April of 1979 as soloist with The Symphony Orchestra of The Curtis Institute of Music in a live radio broadcast of "Knoxville: Summer of 1915" by Samuel Barber. She recently made her professional opera debut as Melide in Cavalli's "L'Ormindo" with the Pennsylvania Opera Theatre. Miss Davis has been the recipient of many honors, including an award from the Liederkranz Foundation of New York. She was a finalist in the 1978 Jenny Lind Competition and was its winner in 1979; as a result she toured Sweden that summer for a series of concerts.

REGINALD PINDELL

Reginald Pindell, baritone, is a second year student at The Curtis Institute of Music, studying with Raquel Adonaylo. A native of Baltimore, Maryland, Mr. Pindell holds a B.M. and M.M. from The Peabody Conservatory of Music. He was a former faculty member of Peabody Preparatory School. In 1979 he was a soloist at the Aspen Music Festival, and in the same year was a Mid-Atlantic Regional Finalist in the Metropolitan Opera Auditions. Mr. Pindell has appeared with The Concerto Soloists of Philadelphia and with Opera Ebony of Philadelphia

NOEL VELASCO

Tenor NOEL VELASCO is a native of Manila, Philippines. He is a second year student of Marianne Casiello at The Curtis Institute of Music. Mr. Velasco holds degrees from the University of the Philippines College of Business Administration and the University of the Philippines College of Music. While in the Philippines, he was a University Scholar and First Prize winner of the Manila Symphony Society Young Artists' Auditions from which he also received a special award in conducting. His work in both opera and concert, in addition to being extensive in the Philippines, extends literally around the world and has included performances in such world capitals as New York, Vienna, Warsaw, Chicago, San Francisco, Los Angeles, Philadelphia, Winnepeg, Bucharest, Rome, and Jakarta. He has been a featured soloist in such works as Beethoven's Ninth Symphony, Verdi's Requiem, Orff's Carmina Burana, and Handel's Messiah and Samson. He has also been the leading tenor in such operas as Puccini's Madama Butterfly and La Boheme, Ponchielli's La Gioconda, and Donizetti's Lucia di Lammermoor, Mr. Velaso was named one of the 1980 San Francisco Opera Auditions' Grand Finalists in the Merola Opera Program and in September, 1980, was chosen as a finalist in the Opera Company of Philadelphia/ Luciano Pavarotti International Voice Competition, In addition to singing. Noel Velasco is an accomplished choral conductor and arranger.

A BRIEF HISTORY OF THE CURTIS INSTITUTE OF MUSIC

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Louise Curtis Bok (later Mrs. Efrem Zimbalist, Sr.), the Institute, which is a totally school, has, since its inception provided peerless musical training for 2,800 musicians who are accepted as students only by audition. The Curtis Institute of Music began as a privately endowed institution and has existed until recently without government support or outside funding.

Curtis counts among its distinguished graduates some of the most illustrious names in music including Leonard Bernstein, Gian-Carlo Menotti, Samuel Barber, Judith Blegen, Gary Graffman, Leonard Rose, Jorge Bolet, John de Lancie, Eugene Istomin, Jaime Laredo, Anna Moffo, Ned Rorem and Calvin Simmons. Forty-seven members of the Philadelphia Orchestra are presently Curtis graduates, while more than two hundred other graduates are members of major American symphony orchestras, over 100 of whom are principal players.

(over)

ADDENDUM to Program

LYS BERT SYMONETTE, accompanist for tonight's program, studied at the Civic Conservatory in Mainz, Germany. She has also studied at the Curtis Institute of Music in Philadelphia and has had piano studies with Lothar Windsperger, Vera Brodsky, and Harold Triggs. Her voice studies were with Estelle Liebling and Elisabeth Schumann, Mrs. Symonette has been coach, accompanist, and music adviser to Lotte Lenva. She has made extensive concert-lectures throughout Germany and has been on the staff of West German Television. ...Cologne as writer-producer of musical films... published translations of Brecht-Weill's 'The Rise and Fall of the City of Mahagonny' and the 'Lindbergh-flight' and Walter Felsenstein's version of Offenbach's 'Tales of Hoffmann' (from German into English); ... Anderson-Weill's 'Lost in the Stars' and Rice-Weill's 'Street Scene' (from English into German.) Mrs. Symonette joined The Curtis Institute of Music faculty in 1975. Most recently she received critical acclaim for her lyrics for Kurt Weill's 'Silverlake' produced by the New York City Opera.



1981

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Thursday, January 22, 1981

Greetings: Mr. Robert P. Hauptfuhrer

Mrs. Cary William Bok Mr. John de Lancie

PROGRAM

Christoph Wagenseil (1715-1777)

Introduction and Tarentelle

Margaret Batjer, violin David Lofton, piano Sarasate

udwig van Beethoven

(1770-1827)

Winter Wind Etude

Ju-Hee Suh, piano

Chopin

org Albrechtsberger (1736-1809)

Dein ist mein ganzes Herz Nessun Dorma from *Turandot*

> Noel Velasco, tenor David Lofton, piano

Lehar Puccini

> Ernest Chausson (1855-1899)

Brass Quintet No. 2

James Bittner, trumpet
C. Benjamin Mundy, trumpet
Timothy Soberick, trombone
Larry Bird, trombone
Michael Gast, horn

Frackenpohl

Richard Strauss (1864-1949)

enn Dodson Casiello n Costello a Brodsky nn de Lancie

THE CURTIS INSTITUTE OF MUSIC BOARD OF DIRECTORS

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Mr. J. Roffe Wike, II

Reception Committee

Mr. Robert P. Hauptfuhrer Mrs. Philip Klein Mr. Samuel R. Shipley, III

The famed Curtis Institute of Music in Philadelphia has, since its inception, provided its students, admitted only by audition, with peerless musical training at absolutely no cost to any student. Until recently completely privately endowed, Curtis counts among its distinguished graduates such illustrious names as Leonard Bernstein, Gian-Carlo Menotti, Samuel Barber, Leonard Rose, Eugene Istomin, and many more. The stellar faculty of the Institute has included some of the most celebrated musicians of the twentieth century. This year's students number 160, come from the United States and 15 different countries, and will enjoy the opportunity to study under 69 faculty members, most of whom are performers of world renown.

In January, 1980, Curtis received a three-to-one matching grant of \$150,000 from The National Endowment for the Arts. The first \$150,000 has been matched and the additional \$300,000 must be raised by May 1982.

Curtis Hall Fifty-sixth Season 1980-1981 Friday 23 January 1981 at 8:00pm

SENIOR STUDENT SOLOISTS

and

SYMPHONY ORCHESTRA

of

THE CURIIS INSTITUTE OF MUSIC

conducted by WILLIAM SMITH

I

Concerto for Trombone and Orchestra Lento - Allegro assai Georg Christoph Wagenseil (1715-1777)

Timothy Soberick, trombone

TT

Ah! perfido, scena and aria, Opus 65 (recitative from Metastasio's Achille in Sciro) Ludwig van Beethoven (1770-1827)

Ida Ong, soprano

III

Concerto for Harp and Orchestra Allegro moderato - Adagio - Allegro Johann Georg Albrechtsberger (1736-1809)

Anne Sullivan, harp

INTERMISSION

IV

Poème for Violin and Orchestra, Opus 25

Ernest Chausson (1855-1899)

Nancy Bean, violin

V

Concerto for Oboe and Orchestra Allegro moderato - Andante - Vivace

Richard Strauss (1864-1949)

Jonathan Blumenfeld, oboe

Timothy Soberick: Graduating student of Glenn Dodson
Ida Ong: Graduating student of Marianne Casiello
Anne Sullivan: Graduating student of Marilyn Costello
Nancy Bean: Graduating student of Jascha Brodsky
Jonathan Blumenfeld: Graduating student of John de Lancie

THE ORCHESTRA

VIOLINS

Mei-Chen Liao

Sarah Kwak Alison Dalton Cathy Meng

Connie Knudson Michi Sugiura

Suzanne Leon Amos Jones

Robert Rinehart Gerard Korsten Jun-Ching Lin Celine Leathead

VIOLAS

Karie Prescott Suzanne Rousso Phyllis Kamrin Matthias Buchholz Rachel Swerdlow

George Pascal

CELLOS

Michael Kannen Lisa Leininger Keith Robinson Gita Roche

DOUBLEBASS

David Fay

STAGE MANAGERS

Calvin Liddle Steven Silverman Nicolas Tsolainos

LIBRARIAN

Dr. Edwin E. Heilakka

FLUTES

WAGENSEIL: Gigi Mitchell, Heide Ruby

BEETHOVEN: Heidi Ruby

CHAUSSON: Gigi Mitchell, Heidi Ruby STRAUSS: Heidi Ruby, Gigi Mitchell

OBOES

CHAUSSON: Mark McEwen, Kathryn Greenbank

CLARINETS

BEETHOVEN: Lassé Paulsson, Paul Garment CHAUSSON: Lassé Paulsson, Paul Garment STRAUSS: Paul Garment, David Neuman

BASSOONS

BEETHOVEN: Nadina Mackie, Richard Ranti CHAUSSON: Michael Hope, Richard Ranti STRAUSS: Nancy McDermid, Richard Ranti

HORNS

WAGENSEIL: Duncan Brinsmead, Theodore Peters BEETHOVEN: Michael Gast, Duncan Brinsmead

ALBRECHTSBERGER: Theodore Peters, Duncan Brinsmead

CHAUSSON: Michael Gast. Steven Silverman,
Theodore Peters, N. Martin Tipton
STRAUSS: N. Martin Tipton, Theodore Peters

ENGLISH HORN

Kathryn Greenbank (Strauss)

TRUMPETS:

Scott Marino, C. Benjamin Mundy (Chausson)

TROMBONES

Timothy Soberick, Torsten Edvar, Larry Bird (Chausson)

TUBA

Summer Erickson (Chausson)

TIMPANI

Carol Stumpf (Chausson)

First Presbyterian Church West Chester, Pennsylvania

SAMUEL BARBER

March 9, 1910 - January 23, 1981

Minister: The Rev. Wayne W. Allen

Prelude

Ich ruf zu Dir, Herr Jesu Christ Johann Sebastian Bach O Mensch bewein dein Sünde Gross Johann Sebastian Bach Jeff Fowler, organist

Opening Sentences and Prayer

Dover Beach, Op. 3

Samuel Barber

Donald Collup, baritone
Ralph De Souza violin
Hirono Oka violin
Thomas Turner viola
Ramon Bolipata violoncello

Scripture Readings

Closing Madrigal from Gian Carlo Menotti
The Unicorn, the Gorgon and the Manticore
(at Mr. Barber's request)

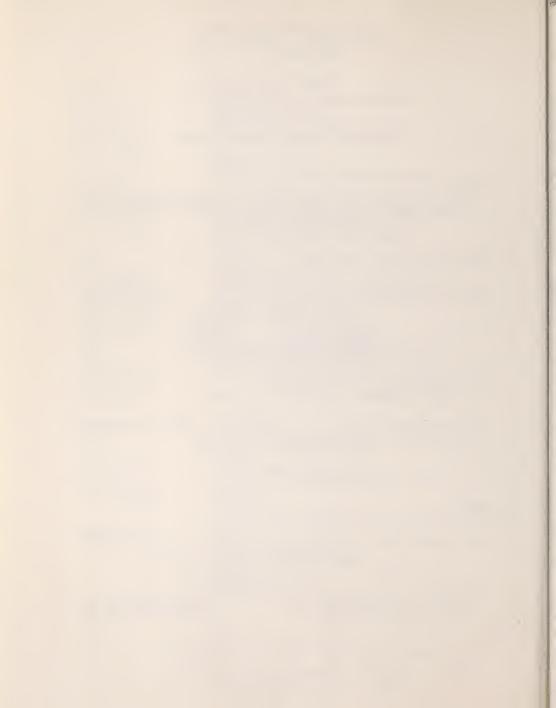
The Westminster Choir

Prayer

Let Down the Bars of Death, Op. 8, No. 2 Samuel Barber
The Westminster Choir

Postlude
Das alte Jahr vergangen ist
Christe, Du Lamm Gottes
Johann Sebastian Bach
Johann Sebastian Bach

Jeff Fowler, organist



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 28 January 1981 at 8:00pm

NINETEENTH STUDENT RECITAL

I

Partita No. 2 in D minor, S. 1004

Allemanda - Corrente -Sarabanda - Giga Johann Sebastian Bach (1685-1750)

Laura Park, violin

Polonaise Brillante in D major

Henryk Wieniawski (1835-1880)

Laura Park, violin Michael Eto, piano

TT

Sonata for Violin and Piano in A major, K. 526 Allegro molto

Andante Presto Wolfgang Amadeus Mozart (1756-1791)

Hirono Oka, violin Keiko Sato, piano

INTERMISSION

III

Sonatina for Flute and Piano Allegretto grazioso Andantino sognando Allegro giocoso Eldin Burton (1913-)

Gigi Mitchell, flute Darryl Byrd, piano

Ach, ziehe die Seele (from Cantata, S. 96) Bach

Noel Velasco, tenor - Gigi Mitchell, flute Darryl Byrd, piano

Carmen Fantasie

Bizet-Borne

Gigi Mitchell, flute Darryl Byrd, piano

Laura Park: Student of Jascha Brodsky
Michael Eto: Student of Dr. Vladimir Sokoloff
Hirono Oka: Graduating student of Ivan Galamian and Arnold Steinhardt
Keiko Sato: Student of Mieczyslaw Horszowski
Gigi Mitchell: Student of Julius Baker and John Krell
Darryl Byrd: Student of Seymour Lipkin
Noel Velasco: Graduating student of Marianne Casiello

Felix Galimir prepared the Mozart

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The Steinway is the official piano of The Curtis Institute of Music.

Curtis Hall Fifty-sixth Season 1980-1981 Friday 30 January 1981 at 8:00pm

TWENTIETH STUDENT RECITAL

I

Sonata for Violin and Piano in A major, K. 305 Wolfgang Allegro di molto

Wolfgang Amadeus Mozart (1756-1791)

Thema con variazioni: andante grazioso

Mary-Margaret Rey, violin Hiejae Jammy Rho, piano

TT

Sonata No. 5 in C minor, Op. 10, No. 1
Allegro molto e con brio
Adagio molto
Finale: prestissimo

Ludwig van Beethoven (1770-1827)

Hiejae Jammy Rho, piano

INTERMISSION

III

Partita in A minor for Flute Alone, S. 1013 Allemande - Corrente -Sarabande - Bourée Anglaise Johann Sebastian Bach (1685-1750)

Lisa Davis, flute

ΙV

Quartet in D major, Op. 20, No. 4
Allegro di molto
Un poco adagio, affetuoso
Menuetto: allegretto alla Zingarese
Presto scherzando

Franz Joseph Haydn (1732-1809)

Hirono Oka, violin Ralph de Souza, viola Maria Bachmann, violin Michael Kannen, cello

Mary-Margaret Rey: Student of Yumi Ninomiya
Hiejae Jammy Rho: Student of Eleanor Sokoloff
Lisa Davis: Graduating student of Julius Baker and John Krell
Hirono Oka: Graduating student of Ivan Galamian and Arnold Steinhardt
Ralph de Souza: Graduating student of Ivan Galamian and Jascha Brodsky
Maria Bachmann: Student of Ivan Galamian and Yumi Ninomiya
Michael Kannen: Student of Orlando Cole

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A Celebration Concert

to honor

Nellie Lee Bok

on the occasion of her

Eightieth Birthday

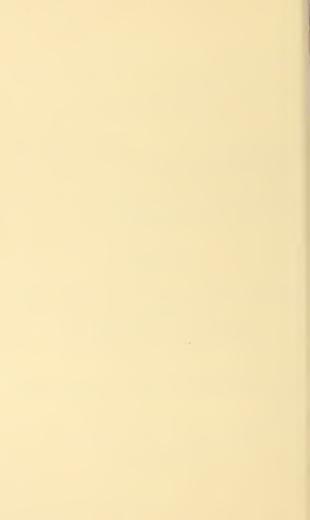
Saturday, January 31, 1981

at The Curtis Institute of Music



Nocturne in F major, Op. 15,	No. 1 Frederick Chopin
Scherzo No. 1 in B minor, Of	h. 20
Andrew &	Wolf, piano
Chorale-Prelude	Johann Sekastian Bach
Erbarm' dich mein, o Herre Gott.	
(Lord God, have mercy on me)	
Fantasy and Fugue in C min	or, S. 537
	sfeld, organ
Intere	nission
a a 1 a .	Q 10R 1
Dover Beach, Op. 3	
	llup, baritone
	Thomas Turner, viola
Ralph de Souza, violin	Ramon Bolipata, cello
Trio los Okoe. Bassoon, and S	PianoFrancis Poulenc
Presto	
Andante	
Rondo: Très oif	
John de Canais akas	Lat Schoonbach barren

Vladimir Sokoloff, piano



Curtis Hall Fifty-sixth Season 1980-1981 Monday 2 February 1981 at 8:00pm

AN EVENING OF GERMAN OPERETTA

From Das Land Des Lächelns

Franz Lehar (1870-1948)

Immer nur lächeln

(Noel Espiritu Velasco, tenor)

Wer hat die Liebe uns ins Herz gelegt (Laura Davis, soprano; Noel Espiritu Velasco)

Dein ist mein ganzes Herz (Noel Espiritu Velasco)

From Der Zigeunerbaron

Johann Strauss, Jr. (1825-1899)

Wer uns getraut
(Laura Davis, Noel Espiritu Velasco)

From Paganini

Lehar

Liebe, du Himmel auf Erden (Laura Davis)

From Der Bettelstudent

Karl Milloecker (1842-1899)

Ach, ich hab' sie ja nur auf die Schulter geklisst (Reginald Pindell, baritone)

From Der Opernball

Richard Heuberger (1850-1914)

Im Chambre Separée (Paula Brown, soprano; Noel Espiritu Velasco)

Musical preparation, German coaching, and piano accompaniment by

LYS BERT SYMONETTE

INTERMISSION

(please turn)

From Die Fledermaus

Täubchen, das entflattert ist (Noel Espiritu Velasco)

Da schreibt meine Schwester Ida (Paula Brown)

Ach, ich darf nicht hin zu dir (Duett Rosalinde-Adele) (Paula Brown, Laura Davis)

O je, wie rührt mich dies (Trio Rosalinde-Eisenstein-Adele) (Laura Davis, Paula Brown, Noel Espiritu Velasco)

Spiel ich die Unschuld vom Lande (Paula Brown)

Csardas

(Laura Davis)

From Die Lustige Witwe

Lehar

Strauss. Jr.

ViljaGLied (Paula Brown)

Komm in den kleinen Pavillon

(Paula Brown, Noel Espiritu Velasco)

Da geh ich ins Maxim
(Reginald Pindell)

Lippen schweigen, s'flüstern Geigen (Laura Davis, Reginald Pindell)

From Die Fledermaus

Strauss. Jr.

Die Majestät wird anerkannt
(Paula Brown, Laura Davis, Noel Espiritu Velasco, Reginald Pindell)

Musical preparation, German coaching, and piano accompaniment by

LXS BERT SYMONETTE

This evening's performance is one in a series of twenty-six Monday evening recitals from the Institute being broadcast over station WUHY-FM.

The Steinway is the official piano of The Curtis Institute of Music.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

THE FEDERAL RESERVE BANK OF PHILADELPHIA

Presents a Concert by Students of

THE CURTIS INSTITUTE OF MUSIC

Wednesday, February 4, 1981

12:30 - 1:30 p.m.

PROGRAM

ī

Symphonie Espagnole

Edourd Lalo

Allegro non troppo Scherzando Andante Allegro

Michi Suguira, Violin

Michael Eto, Piano

II

Ciganske Melodie, Opus 55 (Gypsy Songs)

Antonin Dvorak (1841 - 1904)

- 1 Ma pisen zas (I sing my song of love)
- 2 Kterak trojhranec muj (Ei! How my triangle rings)
- 3 A les je tichy kolem kol (Silent and lone are the woods)
- 4 Kdyz mne stara matka (Songs my mother taught me)
- 5 Struna naladena (Tune your guitars, boys)
- 6 Siroke rukavy a siroke gate (In his ample and airy shirt)
- 7 Detje klec jestrabu (Glorious freedom)

Angela Kiausas, Soprano David Lofton, Piano

III

Sonate Pour Flute, Alto Et Harpe

Claude Achille Debussy (1862 - 1918)

Pastorale - Interlude - Final

Heidi Ruby, Flute Susan Bennett, Harp Amy Brandfonbrener, Alto

The Steinway is the official piano for the Curtis Institute of Music

Dr. Vladimir Sokoloff, Director of Concert Programs



Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 4 February 1981 at 8:00pm

TWENTY-FIRST STUDENT RECITAL

Ι

Widmung, Op. 25

Tu vois le feu du soir

* Bella siccome un angelo (from Don Pasquale) Robert Schumann (1810-1856) Francis Poulenc (1899-1963) Gaetano Donizetti (1797-1848)

Donald Collup, baritone
Dr. Vladimir Sokoloff, piano
∴Mr. Collup sang Di Provenza il Mar (from La Traviata)

instead of the Donizetti Bella siccome.

Sonata for Flute and Piano, Op. 167 "Undine" (18 Allegro - Intermezzo: Allegretto vivace - Andante tranquillo - Finale: Allegro molto

David Gantsweg, flute Ghenady Meirson, piano Giuseppe Verdi (1813-1901)

Carl Reinecke (1824-1910)

INTERMISSION

III

Sonata in A minor, D. 821 (1824)
(originally for Arpeggione and Piano)
Allegro moderato
Adagio—Allegretto

Franz Peter Schubert (1797-1828)

Russian Maiden's Song (from Mavra, 1922)
(arranged by Dimitry Markevitch [1923-])

Igor Stravinsky (1882-1971)

Igor Polesitsky, viola Marcantonio Barone, piano

7 37

Sonata No. 23 in P minor, Op. 57 "Appassionata" Allegro assai - Piu Allegro

Ludwig van Beethoven (1770-1827)

Andante con moto
Allegro ma non troppo - Presto

Kenneth Kelter, piano

Donald Collup: Student of Todd Duncan
David Gantsweg: Student of Julius Baker and John Krell
Ghenady Meirson: Student of Dr. Wladimir Sokoloff
Igor Polesitsky: Student of Max Aronoff
Marcantonio Barone: Student of Eleanor Sokoloff
Kenneth Kelter: Student of Jorge Bolet

Schumann: Widmung (Dedication)

-Friedrich Rückert

You my soul, you my heart, you my joy, oh you my pain,

You my world, in which I live, my heaven you, therein I hover.

Ch you my grave, down into which I eternally
 gave my grief!

You are rest, you are peace, you are given to me from heaven.

That you love me, makes me worthy to myself, your glance has transfigured myself to me, You lift me lovingly above myself,

my good spirit, my better self!

Donizetti: Bella siccome un angelo

Beautiful as an angel wandering on earth, fresh as the lily that opens in the morning. An eye that speaks and luaghs,

a look that conquers all hearts.
Hair that surpasses ebony, an enchanting smile.

An innocent soul, ingenuous, completely self-effacing,

Modesty incomparable, goodness that inspires you with love, ah!

To the poor sympathetic, kind, sweet, loving, ah!

Heaven caused her to be born to make a heart happy.

Poulenc: Tu vois le feu du soir (You see the fire of evening)

You see the fire of evening emerging from its shell and you see the forest buried in its coolness

you see the bare plain at the edges of the straggling sky the snow high like the sea and the sea high in the azure

perfect stones and sweet woods veiled succours you see cities tinged with gilded melancholy pavements full of excuses a square where solitude has its statue smiling and love a single house

you see animals
malign doubles sacrificed one to another
immaculate brothers with intermingled shadows
in a wilderness of blood

you see a beautiful child when he plays when he laughs

he is smaller

than the little bird on the tip of the branches

you see a countryside with its savour of oil and of water

where the rock is excluded where the earth abandons

her greenness to the summer which covers her with fruit

women descending from their ancient mirror

bring you their youth and their faith in yours

and one of them veiled by her clarity who allures you

secretly makes you see the world without yourself.

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Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

Curtis Hall Fifty-sixth Season 1980-1981 Friday 6 February 1981 at 8:00pm

TWENTY-SECOND STUDENT RECITAL

I

Sonata for Flute, Viola, and Harp Pastorale Interlude

Claude Debussy (1862-1918)

Allegro moderato ma risoluto

Heidi Ruby, flute Amy Brandfonbrener, viola Susan Bennett, harp

Impromptu for Harp, Op. 86

Gabriel Fauré (1845-1924)

Susan Bennett, harp

II

Concerto No. 5 in A minor, Op.37 Henri Vieuxtemps
Allegro non troppo - Adagio - Allegro con fuoco (1820-1881)

Michael Ludwig, violin David Lofton, piano

INTERMISSION

III

Sonata in C minor (Hoboken XVI, No. 20; Landon No. 33) F. J. Haydn
Allegro moderato (1732-1809)
Allegro
Allegro

Sonata No. 9, Op. 68 "Black Mass"

Alexander Scriabin (1872-1915)

Polonaise-Fantasy in Ab major, Op. 61

Frederick Chopin (1810-1849)

Ira Levin, piano

Heidi Ruby: Student of Julius Baker and John Krell
Amy Brandfonbrener: Student of Joseph de Pasquale
Susan Bennett: Student of Marilyn Costello
Michael Ludwig: Student of Mr. Galamian, Mr. Steinhardt, and Miss Ninomiya
David Lofton: Student of Dr. Vladimir Sokoloff
lra Levin: Graduating student of Jorge Bolet

Karen Tuttle prepared the Debussy

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Dr. Vladimir Sokoloff, Director of Concert Program. Howerd Kornblum, Concert Division Director

IN MEMORIAM

SAMUEL BARBER

March 9, 1910 - January 23, 1981

February 9, 1981

St. Bartholomew's Church, New York City The Rev. Thomas D. Bowers, Rector Jack H. Ossewaarde, Director of Music and Organist-Choirmaster

ORDER OF SERVICE

CHORALE PRELLIDES

Johann Sebastian Bach

Ich ruf' zu dir. Herr Iesu Christ O Mensch bewein dein Siinde Gross lack H. Ossewaarde, organ

THE LESSON PRAYERS

Ecclesiasticus 44: 1-7

The Rev. Thomas D. Bowers

LET DOWN THE BARS, O DEATH (Ov. 8, No. 2) TO BE SUNG ON THE WATER (Op. 42, No. 2)

Samuel Barber

The Choir of St. Bartholomew's Church lack H. Ossewaarde, choirmaster

SUMMER MUSIC FOR WOODWIND QUINTET (Op. 31)

Ransom Wilson, flute

Randall Wolfgang, oboe Richard Vrotney, bassoon

Gary McGee, clarinet David Jolley, French horn

From the HERMIT SONGS (Op. 29): THE CRUCIFIXION THE DESIRE FOR HERMITAGE DESPITE AND STILL (Ov. 41)

> Leontyne Price, soprano David Garvey, piano

VANESSA (Op. 32): Quintet, Act III, Scene 2 Marilyn Zschau, soprano Rosalind Elias, mezzo-soprano Alice Garrott, mezzo-soprano John Aler, tenor Irwin Densen, bass-baritone John Browning, piano

PRAYERS OF KIERKEGAARD (Op. 30)

Samuel Barber

Esther Hinds, soprano
The Choir of St. Bartholomew's Church
Marie Bogart, mezzo-soprano Will Caplinger, tenor
Jack H. Ossewaarde, choirmaster
Dennis Keene, organ

PRAYER CHOSEN BY MR. BARBER TO BE READ AT HIS FUNERAL

We seem to give him back to Thee, dear Lord, who gavest him to us. Yet as Thou didst not lose him in giving, so we have not lost him by his return. Not as the world givest, givest Thou. O Lover of Souls. For what is Thine is ours, always if we are Thine, What Thou givest Thou takest not away. And life is eternal; and love is immortal; and death is only a horizon, and horizon is nothing save the limit of one's sight. Lift us up, O God, that we may see further; cleanse our eyes that we may see more clearly; draw us closer to Thyself, that we may know ourselves closer to our beloved who are with Thee: and grant that where they are, and Thou art, we too, may one day be. Through Jesus Christ, our Lord, Amen.

The Rev. Thomas D. Bowers

CHORALE PRELUDES

Johann Sebastian Bach

Das alte Jahr vergangen ist Christe, du Lamm Gottes

Jack H. Ossewaarde, organ

Kindly note that Mr. Leo Goeke will sing the tenor part in the Quintet from VANESSA, replacing Mr. John Aler.



THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 9 February 1981 at 8:00pm

TWENTY-THIRD STUDENT RECITAL

I

Der Hirt auf dem Felsen, D. 965

Franz Schubert (1797-1828)

Paula Brown, soprano David Neuman, clarinet Darryl Hobson-Byrd, piano

TT

Elegy in C minor for Cello and Piano, Op. 24

Gabriel Fauré (1845-1924)

Introduction and Polonaise Brillante, Op. 3
Lento - Alla polacca

Frederick Chopin (1810-1849)

Gita Roche, cello Gavin Martin, piano

INTERMISSION

III

Auf dem Strom, D. 943

Schubert

Paula Brown, soprano Theodore Peters, horn Darryl Hobson-Byrd, piano

IV

Dichterliebe, Op. 48

1 Im wunderschönen Monat Mai 2 Aus meinen Tränen spriessen (1810-1856)
3 Die Rose, die Lilie, die Taube, die Sonne 4 Wenn ich in deine Augen seh 5 Ich will meine Seele tauchen 6 Im Rhein, im heiligen Strome 7 Ich grolle nicht 8 Und wüssten's die Blumen, Die Kleinen 9 Das ist ein Flöten und Geigen 10 Hör, ich das Liedchen klingen 11 Ein Jüngling liebtein Mädchen 12 Am leuchtenden Sommermorgan 13 Ich hab im Traum geweinet 14 Allnächtlich im Traume 15 Aus alten Märchen 16 Die alten, bösen lieder

Noel Velasco, tenor Ira Levin, piano

Paula Brown: Student of Raquel Adonaylo
David Neuman: Student of Donald Montanaro
Darryl Hobson-Byrd: Student pf Seymour Lipkin
Gita Roche: Student of David Soyer
Gavin Martin: Student of Jorge Bolet
Theodore Peters: Student of Mason Jones
Noel Velasco: Student of Marianne Casiello
Ira Levin: Student of Jorge Bolet
Lys Symonette and Thomas Jaber prepared the Schumann

Der Hirt auf dem Felsen (The Shepherd on the Rock)

I stand upon the highest crown across the valley looking down and singing, and singing;

Far from the valley, far away, the echo comes, in answer gay, Aloo, alay, aloo, alay!

My song can reach the farthest and brighter yet is back again, below there, below there.

My dearest lives so far away, ah would I were with her today off yonder, off yonder!

So deep my woe, o might I die, my joy in life has flown,

And here on earth no hope has alone, ah, all alone.

The song I sang my dearest love, unloosed such yearning thru the night!

My heart is drawn to Heaven above with wondrous magic might.

How welcome the Springtime, the spring in bright array,

And I must be ready to wander away, my song can reach the farthest glen,

And brighter yet is back again;

The farthest clen, and brighter, yes brighter it comes back again.

Auf dem Strom (On the River)
With a last farewell I kiss you, wave my greeting to the landing;
Tho so sacly I will miss you, I must leave you notwithstanding!
Back my eyes are ever turning, dim with tears and filled with yearning;
Waves are rough and clouds are black, ah, how my longing calls me back!
But the vessel, all unheeding, swifter yet away is speeding.
Ah, what beauties there surround her, there where blissful first I found her,
Ah, what a joy when first I found her!
Never more may I recapture, have again those days of rapture;
Hopeless know the day will never be, when I may return to see
Where my dearest gave her love to me!

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THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 11 February 1981 at 8:00pm

TWENTY-FOURTH STUDENT RECITAL

T

Symphonie Espagnol, Op. 21
Allegro non troppo
Scherzando: Allegro molto
Andante
Rondo: Allegro

Edouard Lalo (1823-1892)

Michi Sugiura, violin Michael Eto, piano

INTERMISSION

II

Quartet for Piano and Strings in G minor, K. 478 Wolfgang Amadeus Mozart Allegro (1756-1791)
Andante
Rondo: Allegro

Sharman Plesner, violin Daniel Wang, cello Rachel Swerdlow, viola Gustavo Rivero-Weber, piano

III

Sonata in G minor, Op. 22 Vivacissimo (so rasch wie möglich) Andantino (getragen) Scherzo (sehr rasch und markiert) Rondo Robert Schumann (1810-1856)

Sook-Chung Kim, piano

Michi Sugiura: Student of Ivan Galamian and Yumi Ninomiya Michael Eto: Student of Dr. Vladimir Sokoloff Sharman Plesner: Student of Ivan Galamian and Yumi Ninomiya Rachel Swerdlow: Student of Max Aronoff Daniel Wang: Student of Orlando Cole Gustavo Rivero-Weber: Student of Jorge Bolet Sook-Chung Kim: Graduating student of Eleanor Sokoloff

Karen Tuttle prepared the Mozart

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THE CURTIS INSTITUTE OF MUSIC John de Lancie. Director

Curtis Hall Fifty-sixth Season 1980-1981 Friday 13 February 1981 at 8:00pm

TWENTY-FIFTH STUDENT RECITAL

I

Trio in Eb major, K. 498 "Kegelstatt"
Andante

Wolfgang Amadeus Mozart (1756-1791)

Menuetto - Trio Allegretto

> Paul Garment, clarinet George Pascal, viola Arnan Wiesel, piano

> > II

Concertino for Bass Trombone and Woodwind Quintet
(In three movements)

William Schmidt
(1926-)

Larry Bird, bass trombone
Gigi Mitchell, flute Paul Garment, clarinet
Mark McEwen, oboe Richard Ranti, bassoon
N. Martin Tipton, horn

Être ou ne pas être

Henri Tomasi (1901-1971)

Larry Bird, bass trombone Timothy Soberick, trombone Torsten Edvar, trombone Debra Taylor, trombone

Five Pieces for Bass Trombone and Brass

Nelson Riddle

Larry Bird, bass trombone
Scott Marino, trumpet N. Martin Tipton, horn
Joseph Burzinski, trumpet Summer Erickson, tuba

INTERMISSION

III

Chromatic Fantasy and Fugue in D minor

Johann Sebastian Bach (1685-1750)

Frelude in C# minor (Well-Tempered Keyboard, Bk. 1) Fugue in C# minor (Well-Tempered Keyboard, Bk. 2) Bach

Fantasia in C minor, K. 475

Mozart

Paganini Etude No. 6 in A minor

Franz Liszt (1811-1886)

Gavin Martin, piano

Paul Garment: Student of Donald Montanaro
George Pascal: Student of Michael Tree
Arnan Wiesel: Student of Seymour Lipkin
Larry Bird: Graduating student of Glenn Dodson
Gigi Mitchell: Student of Julius Baker and John Krell
Mark McEwen: Student of John de Lancie
Richard Ranti: Student of Sol Schoembach
N. Martin Tipton: Student of Mason Jones
Timothy Soberick: Graduating student of Glenn Dodson
Torsten Edvar: Student of Glenn Dodson
Debra Taylor: Student of Glenn Dodson
Scott Marino: Student of Frank Kaderabek
Joseph Burzinski: Student of Frank Kaderabek
Summer Erickson: Student of Paul Krzywicki
Gavin Martin: Student of Jorge Bolet

Felix Galimir prepared the Mozart

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THE CURTIS INSTITUTE OF MUSIC and THE ACADEMY OF NATURAL SCIENCES

John de Lancie, Director Thomas Peter Bennett, President

present

CONCERTS FROM CURTIS at the ACADEMY OF NATURAL SCIENCES

February 15, 1981

Ι

SUITE FOR VIOLA AND PIANO-------ERNEST BLOCH

Lento - Allegro ironico - Lento - Molto vivo

GEORGE PASCAL - Viola DAVID LOFTON - Piano

ΙI

ONATA from DIE BÄNKELSÄNGERLIEDERANONYMOU	IS
CHERZOJOHN CHE	ETHAM
UINTETVICTOR E	WALD
ANCEWILKE RE	NWICK

THE BRASS RING

SCOTT MARINO - Trumpet TED PETERS - Horn

JOSEPH BURZINSKI - Trumpet TORSTEN EDVAR - Trombone

LARRY BIRD - Tuba

* * * * * * * * *

Dr. Vladimir Sokoloff, Director of Concert Programs

This series is supported by grants from ARA Services, Inc.;
Main, Hurdman and Cranstoun; and The Presser Foundation.

Steinway piano through the courtesy of Wurlitzer Co.

(Please see reverse side of program.)



PHILADELPHIA

February 15, 1981

Dear Concert Goer:

I hope you enjoyed today's program. The next and final concert in this series is on Sunday, March 15.

If you would like to be on the mailing list for future Academy events and programs, please tear off the form below and leave it at the admissions desk, or mail it to me at the Academy.

Thank you for coming.

Sincerely,

Clara Weland

Clara Ueland Director, Public Affairs

· · · · ·
PLEASE PUT ME ON THE MAILING LIST FOR FUTURE EVENTS AND PROGRAMS. AM INTERESTED IN Music Programs Only Education Programs for Adults Education Programs for Children Lectures Other (Please write in):
NAME
ADDRESS
TELEPHONE

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 16 February 1981 at 8:00pm

SYMPHONY ORCHESTRA

OF

THE CURTIS INSTITUTE OF MUSIC

OSCAR SHUMSKY, CONDUCTOR AND VIOLIN SOLOIST

A tribute to Fritz Kreisler and Sergei Rachmaninoff—two great artists who exerted a considerable musical influence on my early formative years. -Oscar Shumsky

Serenade No. 7 in D major, K. 250 "Haffner" Wolfgang Amadeus Mozart Allegro maestoso - Allegro molto Andante

(1756-1791)

Menuetto

Rondo: Allegro (cadenzas by Fritz Kreisler)

Oscar Shumsky, violin solos

Concerto for Violin and String Orchestra (In the style of Vivaldi) Allegro energico, ma non troppo Andante doloroso Allegro doloroso

Fritz Kreisler (1875-1962)

Oscar Shumsky, violin

INTERMISSION

III

Symphony No. 3 in A minor, Op. 44 Lento - Allegro moderato Adagio ma non troppo Allegro

Sergei Rachmaninoff (1873-1943)

This evening's concert is one in a series of twenty-six Monday evening programs being broadcast on station WUHY-FM, 90.9.

THE ORCHESTRA

VIOLINS

Margaret Batier* Hirono Oka Carmit Zori Mei-Chen Liao Sarah Kwak Catherine Metz Ralph de Souza Nicolas Danielson Alison Dalton Nancy Bean Cathy Meng Michi Suguira Maria Bachmann Amos Jones Suzanne Leon

Connie Knudson* Laura Park Sharman Plesner Maurice Sklar Ming-Feng Hsin Robert Rinehart Gerard Korsten Joan Shih Jun-Ching Lin Celine Leathead Violaine Melancon Diane Pascal Da Hong Seetoo

VIOLAS

Thomas Turner* Pamela Askew Karie Prescott Igor Polesitsky Joyce Ramée Suzanne Rousso Donna Randall Phyllis Kamrin Matthias Buchholz Geraldine Rice George Pascal Amy Brandfonbrener Rachel Swerdlow Nancy Thomas

CELLOS

Michal Schmidt* Bruce Wang Jonathan Spitz Ramon Bolipata Michael Kannen David Ellis Gita Roche Daniel Wang Sara Sant'Ambrogio Raymond Wang Lisa Leininger Keith Robinson

DOUBLEBASSES

Joanne DiMaria David Fav* Stephen Groat Calvin Liddle Nicolas Tsolainos David Williamson

HARPS

Susan Bennett Therese Elder Konrad Nelson Anne Sullivan

ORGAN

John Bertolette

STAGE MANAGERS

Calvin Liddle Steven Silverman Nicolas Tsolainos

LIBRARIAN

Dr. Edwin E. Heilakka

FLUTES

RACHMANI NOFF:

Lisa David, David Gantsweg Gigi Mitchell (piccolo) MOZART: David Gantsweg, Heidi Ruby

OBOES

RACHMANINOFF:

Jonathan Blumenfeld, Mark McEwen. Kathryn Greenbank (English horn)

CLARINETS

RACHMANINOFF:

Anne Ament, Lassé Paulsson, David Neuman (bass clarinet)

BASSOONS

RACHMANT NOFF:

Michael Hope, Nadina Mackie, Richard Ranti MOZART:

Nadina Mackie, Nancy McDermid

HORNS

RACHMANI NOFF:

Michael Gast, Duncan Brinsmead, N. Martin Tipton. Theodore Peters. Steven Silverman MOZART:

Theodore Peters, Steven Silverman

TRUMPETS

RACHMANI NOFF:

James Bittner, Scott Marino, C. Benjamin Mundy MOZART:

Scott Marino, Joseph Burzinski

TROMBONES

Timothy Soberick, Torsten Edvar, Larry Bird, Debra Taylor

TIMPANI

PERCUSSION

Marc Silverberg

Christopher Allen Carol Stumpf David Sulvetta

^{*} principal

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 18 February 1981 at 8:00pm

TWENTY-SIXTH STUDENT RECITAL

I

RD

IRST

Fleur jetée Clair de lune

In dem schatten meiner Locken Mausfallen Sprüchlein Das verlassene Mägdelein Ich hab' in Penna einen Liebsten Gabriel Fauré (1845-1924)

> Hugo Wolf (1860-1903)

Karen Hale Noteboom, soprano Thomas Jaber, piano

II

Concerto No. 5 in A minor, Op. 37

Allegro non troppo - Moderato con espressione
Adagio
Allegro con fuoco

Henri Vieuxtemps (1820-1881)

Maurice Sklar, violin Darryl Hobson-Byrd, piano

INTERMISSION

III

Tu lo sai

Giuseppe Torelli (1658-1709) Francis Poulenc (1899-1963) ide -

Chansonsgaillards (1926)

La mâitresse volage - Chanson à boire - Madrigal -Invocation aux Parques - Couplets bachiques - L'offrande -La belle jeunesse - Sérénade

> Douglas Hines, baritone Martha Massena, piano

> > ΙV

Tenor Daunce in D

Sixteenth Prelude, Op. 28

Tenor Daunce in D

Hans Neusiedler (1508-1563) Frederick Chopin (1810-1849)

Study No. 25 (On Etude in Ab, Op. 25, No. 1, third version)
Etude in Ab major, Op. 740, Book 5

Barcarolle

Lyrisches Stück in D major, Op. 43, No. 4

Lyrisches Stück in D major, Op. 43, No. 4

First Scherzo, Op 20

Ritt der Walkuren (from Die Walkure)

Chopin-Leopold Godowsky

(1870-1938) Carl Czerny (1791-1857)

David Powell (1953-)

Neusiedler

Edvard Grieg (1843-1907)

Grieg-Graydon Goldsby (1961-)

Chopin

Richard Wagner-Goldsby (1813-1883)

Graydon Goldsby, piano

Karen Hale Noteboom: Student of Marianne Casiello
Maurice Sklar: Student of Ivan Galamian and David Cerone
Darryl Hobson-Byrd: Student of Seymour Lipkin
Douglas Hines: Student of Todd Duncan
Graydon Goldsby: Student of Jorge Bolet

Chansons gaillards

The fickle mistress

My mistress is fickle, my rival is happy. But I know he has no reason to be!

Drinking song

The kings of Egypt and Syria embalmed their bodies to last forever after they died. What folly—better to get embalmed before you die, so let's drink!

Madrigal

It's not because you lack beauty or charm that no man has fallen under your spell; but a girl without breasts is like serving partridge without orange sauce!

Invitation to the Fates

I swear eternal love to you, Sylvia. O, Fates, extend the thread of my life!

To Bacchus

I'm happy and sad throughout the day. Sad when the wine bottle is empty, happy when it is full. Dutiful to my wife, and reveling with my mistress!

The offering

A virgin offered a candle to Cupid, hoping to obtain a lover. He smiled at her request, and told her to keep the candle.

The flower of youth

Men—why marry when the wives of other men need no persuasion? Never marry, but rather aim at women's hearts (and their pursestrings):

Serenade

One must handle Cupid's darts carefully. And when he is unhappy, wipe away his tears with your beautiful hand.

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For information about concerts please call 893-5260.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

1000

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Friday 20 February 1981 at 8:00pm

TWENTY-SEVENTH STUDENT RECITAL

"Exultate, jubilate" Motet, K. 165 (1773)

Wolfgang Amadeus Mozart (1756-1791)

Laura Davis, soprano Ghena Meirson, piano

TT

Adagio in E major, K. 261 Rondo in C major, K. 373 Mozart

Carmen Fantasie

Pablo de Sarasate-Efrem Zimbalist (1844-1908) (1889-)

Suzanne L. Leon, violin Stephanie Wendt, piano

INTERMISSION

TTT

Rhapsodie for Solo Bassoon

Willson Osborne (1906-)

Nadino Mackie, bassoon

IV

Chaconne in D minor from Violin Partita No. 2, S. 1004 (transcribed by Ferruccio Busoni)

J. S. Bach (1685-1750)

Stephanie Wendt, piano

Laura Davis: Student of Marianne Casiello Ghena Meirson: Student of Dr. Vladimir Sokoloff Suzanne L. Leon: Student of Jascha Brodsky Stephanie Wendt: Student of Jorge Bolet Nadina Mackie: Graduating student of Sol Schoenbach The Institute's students offer stimulating musical events of professional quality. We want to provide around these performances a professional concert aura. Our audiences can help in this by remembering that the starting time for our concerts is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work. If there are two or more pieces in the first half of a program we'll try to accommodate latecomers. And we ask you not to reserve places in the Hall for latecoming friends by draping coats over the seats—this is unfair to the people who arrive on time.

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THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 23 February 1981 at 8:00pm

SENIOR STUDENT SOLOISTS

with

SYMPHONY ORCHESTRA

THE CURTIS INSTITUTE OF MUSIC

conducted by WILLIAM SMITH

Concerto for Organ and Strings, Op. 4, No. 4 George Friedrich Handel Allegro - Andante

(1685-1759)

Sharon Bertha, organ

Serenade for Flute, Harp, and Strings

Howard Hanson (1896-)

Lisa Davis, flute

III

Variations for Viola and Strings

Adagio - Allegro

Alan Shulman (1915-)

Karie Prescott, viola

INTERMISSION

Serenade for Tenor, Horn, and Strings

Benjamin Britten (1913-1976)

Noel Velasco, tenor Paul Miller, horn

Sharon Bertha: Graduating student of John Weaver Lisa Davis: Graduating student of Julius Baker and John Krell Karie Prescott: Graduating student of Michael Tree Noel Velasco: Graduating student of Marianne Casiello Paul Miller: Graduating student of Mason Jones

THE ORCHESTRA

VIOLINS

Carmit Zori

Mei-Chen Liao Ralph de Souza Nicolas Danielson Nancy Bean Michi Sugiura

Maria Bachmann Connie Knudson

Laura Park
Sharman Plesner
Ming-Feng Hsin
Joan Shih
Maurice Sklar
Violaine Melanñcon
Diane Pascal
Da Hong Seeto

VIOLAS

Pamela Askew Joyce Ramée Donna Randall Geraldine Rice Amy Brandfonbrener Nancy Thomas

CELLOS

Bruce Wang Michal Schmidt David Ellis Daniel Wang Sara Sant'Ambrogio

DOUBLEBASSES

Stephen Groat Nicolas Tsolainos

HARP

Anne Sullivan

OBOES

Mark McEwen Betsy Starr

STAGE MANAGERS

Calvin Liddle Steven Silverman Nicolas Tsolainos

LIBRARIAN

Dr. Edwin E. Heilakka

For information about concerts please call 893-5260

THE CURTIS INSTITUTE OF MUSIC John de Lancie. Director

Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 25 February 1981 at 8:00pm

THE BRASS AND PERCUSSION ENSEMBLE conducted by GLENN DODSON

Sonata octavi toni (from Sacrae Symphoniae)

Giovanni Gabrieli (1554-1612)

Vermont Suite for Brass Choir

Albert Cobine

vermone surce roc stass chorr

Paul Shahan

Spectrums

INTERMISSION

IV

Prelude et Chaconne

Eugene Bozza (1905-)

Symphony for Brass and Timpani

Herbert Haufrecht (1909-)

THE ENSEMBLE

TRUMPETS

James Bittner Joseph Burzinski Scott Marino C. Benjamin Mundy

TROMBONES

Torsten Edvar Timothy Soberick Debra Taylor

PERCUSSION

Christopher Allen Marc Silverberg Carol Stumpf David Sulvetta

HORNS

Duncan Brinsmead Michael Gast Theodore Peters Steven Silverman N. Martin Tipton

BASS TROMBONE

BARITONE HORN
Joseph Alessi

STAGE MANAGERS

Calvin Liddle Steven Silverman Nicolas Tsolainos

TUBA

Sumner Erickson

LIBRARIAN

Dr. Edwin E. Heilakka

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THE CURTIS INSTITUTE OF MUSIC John de Lancie. Director

Curtis Hall Fifty-sixth Season 1980-1981 Friday 27 February 1981 at 8:00pm

TWENTY-EIGHTH STUDENT RECITAL

I

Trio in Eb major, K. 498 "Kegelstatt"
Andante

Wolfgang Amadeus Mozart (1756-1791)

Menuetto

Rondo: allegretto

Lassé Paulsson, clarinet Donna Randall, viola Darryl Hobson-Byrd, piano

ΙI

Sonata in C major, Hob. XVI:50 Allegro Adagio Franz Joseph Haydn (1732-1809)

Allegro molto

Frederick Chopin (1810-1849)

Ballade No. 4 in F minor, Op. 52

Keiko Sato, piano

INTERMISSION

III

Sonata in D major, Op. 94a
Moderato
Scherzo: presto
Andante
Allegro con brio

Sergei Prokofiev (1891-1953)

Sarah Kwak, violin Carol Leone, piano

Lassé Paulsson: Student of Donald Montanaro
Donna Randall: Student of Michael Tree
Darryl Hobson-Byrd: Student of Seymour Lipkin
Keiko Sato: Student of Mieczyslaw Horszowski
Sarah Kwak: Student of Ivan Galamian and David Cerone
Carol Leone: Student of Mieczyslaw Horszowski

Mischa Schneider prepared the Mozart Karen Tuttle prepared the Prokofiev The Institute's students offer stimulating musical events of professional quality. We want to provide around these performances a professional concert aura. Our audiences can help in this by remembering that the starting time for our concerts is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work. If there are two or more pieces in the first half of a program we'll try to accommodate latecomers. And we ask you not to reserve places in the Hall for latecoming friends by draping coats over the seats—this is unfair to the people who arrive on time.

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THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 2 March 1981 at 8:00pm

TWENTY-NINTH STUDENT RECITAL

1

Frauenliebe und -Leben

Robert Schumann (1810-1856)

Laura Davis, soprano Martha Massena, piano

INTERMISSION

II

Suite for Viola and Piano
Lento - Allegro - Moderato
Allegro ironico
Lento
Molto vivo

Ernest Bloch (1880-1959)

George Pascal, viola David Lofton, piano

TTT

Etude in E major, Op. 10, No. 3

Frederick Chopin (1810-1849)

Sonata in A major, K. 331 Wolfgang Temma and Variations (andante grazioso) Menuetto and Trio Alla Turca (allegretto)

Wolfgang Amadeus Mozart (1756-1791)

Wonmi Kim, piano

Laura Davis: Student of Marianne Casiello George Pascal: Student of Michael Tree David Lofton: Student of Dr. Vladimir Sokoloff Wonmi Kim: Student of Jorge Bolet

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THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

CURTIS INSTITUTE OF MUSIC

Present a Classical Recital

Wednesday, March 4, 1981

12:30 - 1:30 p.m.

PROGRAM

I

Sonata for Cello and Piano in G Major

Jean Baptiste Breval

Allegro Giocoso Adagio Rondo

> Gita Roche, Cello Gavin Martin, Piano

> > Ш

Sonata for Double Bass and Piano (1949)

Paul Hindemith

Allegretto-Scherzo Allegro Assai-Molto Adagio Recitativo Lied-Allegro Grazioso

> Joanne DiMaria, Double Bass Yvette Tausinger, Piano

> > III

Two Pieces

William Brade

Brass Quintet Opus 6, No. 2

Victor Ewald

Allegro Risoluto Thema Con Variationi Allegro Vivace

Goliard Brass Quintet

James Bittner, *Trumpet*C. Benjamin Mundy, *Trumpet*,
Mich

Timothy Soberick, *Trombone*ppet,
Larry Bird, *Trombone*Michael Gast, *Horn*

John DeLancie, Director of the Curtis Institute of Music.

Dr. Vladimir Sokoloff, Director of Concert Programs.

The Steinway is the official piano of the Curtis Institute of Music.



THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 4 March 1981 at 8:00pm

THIRTIETH STUDENT RECITAL

Children's Hour Suite Into Mischief - Little Angel -Giddap Pony - Playing in the Garden -Parade - The Sandman

Marcel Grandianv (1893 1975)

Therese Elder, harp

Sonata for Violin and Piano, Op. 9, No. 3 Un poco andante: allegro Sarabande: largo Tambourin: presto

Jean-Marie Leclair (1697-1764)

Ralph de Souza, violin Gavin Martin, piano

III

Tambourin Chinois Praeludium and Allegro Banjo and Fiddle

Fritz Kreisler (1875-1962)

William Kroll (1901-

Hirono Oka, violin Gavin Martin, piano

INTERMISSION

Terzetto for Two Violins and Viola, Op. 74 Introduzione: allegro ma non troppo Larghetto Scherzo: vivace - Trio: poco meno mosso Tema con variazioni: poco adagio

Antonin Dvorák (1841-1904)

Mei-Chen Liao, violin Hirono Oka. violin Ralph de Souza, viola

Mazurka in Bb minor, Op. 24, No. 4 Mazurka in F minor, Op. 63, No. 2

Mazurka in Db major, Op. 30, No. 3 Mazurka in F minor, Op. 7, No. 3

Mazurka in B minor, Op. 33, No. 4

Frederick Chopin (1810-1849)

Vallée d'Obermann (from Years of Pilgrimage, 1st Year) Franz Liszt (1811-1886)

Ira Levin, piano

Therese Elder: Student of Marilyn Costello
Ralph de Souza: Graduating student of Ivan Galamian and Jascha Brodsky
Gavin Martin: Student of Jorge Bolet
Hirono Oka: Student of Ivan Galamian and Arnold Steinhardt
Mei-Chen Liao: Graduating student of Yumi Ninomiya
Ira Levin: Graduating student of Jorge Bolet

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THE CURTIS INSTITUTE OF John de Lancie, Director

STUDIO IIJ Friday March 6 1981 at 8:00pm

THE CURTIS OPERA DEPARTMENT PRESENTS

The Marriage of Figaro Duet from Act II

Susanna Katherine Turner Cherubino Karen Noteboom

Faust Trio from Act III

> Faust Valentin Mephistopheles

Noel Velasco John Myers

Pagliacci

Commedia scene from Act II

Nedda Tonio Beppe

Don Giovanni "Batti. batti"

Zerlina Masetto

Carmen Duet from Act I Micaela

Don José The Ballad of Baby Doe

Scene Augusta Tabor

Samantha Tosca Duet from Act I

Tosca Cavaradossi Charles Gounod

(1756 - 1791)

Mozart

(1838-1875)

(1893-1969)

(1818 - 1893)Reginald Pindell

> Ruggero Leoncavallo (1857-1919)

Wolfgang Amadeus Mozart

Sheila Harris Douglas Hines Noel Velasco

Gooywon Elissa Kim

Donald Collup Georges Bizet

Sheila Harris Gregory Hopkins

Douglas Moore Sharon Anstine

Douglas Hines Gooywon Elissa Kim

Giacomo Puccini (1858-1924)

Ida Ong Noel Velasco

Stage Director: Richard Crittenden Musical Director and accompanist: Kathleen Scott

INTERMISSION

Students of Raguel Adonaylo: Sharon Anstine - Paula Brown - Gregory Hopkins - Reginald Pindell -Ruth Starkey - Katherine Turner

Students of Marianne Casiello: Gooywon Elissa Kim - Karen Noteboom - Ida Ong - Noel Velasco Students of Todd Duncan: Donald Collup - Ruth D'Agostino - Sheila Harris - Douglas Hines -John Myers

Student of Zinka Milanov: Angela Kiausas

Students of Operatic Techniques with Mr Goldovsky: Barbara Fox - April Woodall

Carl Maria von Weber Der Freischütz Duet from Act II (1786 - 1826)Aennchen April Woodall Ruth D'Agostino Agathe The Secret Marriage Domenico Cimarosa Trio from Act I (1749 - 1801)Carolina Paula Brown Angela Kiausas Elisetta Fidalma Ruth Starkey La Bohême Puccini Duet from Act IV Rodolfo Gregory Hopkins Marcello Reginald Pindell Beatrice and Benedict Hector Berlioz Trio from Act I (1803-1869) April Woodall Hero Ureula Ruth Starkey Ruth D'Agostino Beatrice Pelléas and Mélisande Claude Debussy Scene from Act II (1862-1918) Pelléas Donald Collup Mélisande Paula Brown The Dialogues of the Carmelites Francis Poulenc Scene from Act I (1899-1963) Sister Constance April Woodall

Sister Blanche Angela Kiausas

Simon Boccanegra Giuseppe Verdi Duet from Act I (1813-1901)

Simon Boccanegra Douglas Hines Amelia Grimaldi Ruth D'Agostino

Un ballo in maschera Verdi

Scene from Act III Renato Donald Collup Sam Reginald Pindell Tom Jonh Myers Amelia

Barbara Fox Oscar April Woodall

> Staged and played by Boris Goldovsky and Fredric Popper

Technical assistance by Rob Sturgeon

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

> Curtis Hall Fifty-sixth Season 1980-1981 Monday 9 March 1981 at 8:00pm

THIRTY-FIRST STUDENT RECITAL

Four Hymns for Tenor, Viola, and Piano Ralph Vaughan Williams (1872-1958)

1 Lord! Come Away 2 Who is this Fair One?

3 Come Love, Come Lord 4 Evening Hymn

Noel Velasco, tenor Jovce Ramée, viola Thomas Jaber, piano

II

Trio in C major, Op. 87

Ludwig van Beethoven

1 Allegro 2 Adagio

(1770-1827)

3 Menuetto and Trio 4 Finale: presto

Jonathan Blumenfeld, oboe Mark McEwen, oboe Kathryn Greenbank, English horn

III

Tambourin Chinois Praeludium and Allegro Fritz Kreisler (1875-1962)

Banto and Fiddle

William Kroll (1901-1980)

Hirono Oka, violin Gavin Martin, piano

INTERMISSION

Contrasts for Clarinet, Violin, and Piano Verbunkos (recruiting dance)

Béla Bartók (1881-1945)

Pihenö (relaxation) Sebes (fast dance)

> Anne Ament, clarinet Hirono Oka, violin Gavin Martin, piano

Terzetto for Two Violins and Viola, Op. 74 Introduzione: allegro ma non troppo Larghetto

Antonin Dvorák (1841-1904)

Scherzo: vivace - Trio: poco meno mosso Tema con variazioni: poco adagio

> Mei-Chen Liao, violin Hirono Oka, violin Ralph de Souza, viola

Noel Velasco: Graduating student of Marianne Casiello
Joyce Ramée: Student of Max Aronoff
Jonathan Blumenfeld: Graduating student of John de Lancie
Mark McEwen: Student of John de Lancie
Kathryn Greenbank: Graduating student of John de Lancie
Hirono Oka: Student of Ivan Galamian and Arnold Steinhardt
Gavin Martin: Student of Jorge Bolet
Anne Ament: Graduating student of Donald Montanaro
Mei-Chen Liao: Graduating student of Yumi Ninomiya
Ralph de Souza: Graduating student of Ivan Galamian and Jascha Brodsky.

John de Lancie prepared the Beethoven Felix Galimir prepared the Bartók

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The Steinway is the official piano of The Curtis Institute of Music.

For information about concerts please call 893-5260.

NOTE: Robert Shaw will conduct the Institute's orchestra at the Academy of Music on Thursday evening, 30 April. It will be an all-Beethover program featuring the Ninth Symphony. Free tickets may be obtained by sending a stamped, addressed envelope to The Curtis Institute of Music, Rittenhouse Square, Phila., Pa., 19103, attention: Concert Division Tickets cannot be picked up at the Institute. you must send a stamped envelope.

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

> Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 11 March 1981 at 8:00pm

THIRTY-SECOND STUDENT RECITAL

THE DOUBLE BASS STUDENTS

of

ROGER SCOTT

I

Solo Sonata in E minor

Georg Philipp Telemann

(briginally for viola da gamba)

Recitativo: arioso - andante

Vivace

David B. Williamson, double bass

II

Sonata in G minor

(transcribed by Fred Zimmerman)

Henry Eccles (1670 - 1742)

(1681-1767)

Largo

Corrente: allegro con spirito

Adagio

Vivace

Calvin Liddle, double bass Michael Eto, piano

Sonata for Double Bass and Piano (1949)

Paul Hindemith

Allegretto

Scherzo: allegro assai

Molto adagio - Lied: allegretto grazioso

(1895-1963)

Joanne Di Maria, double bass Yvette Tausinger, piano

INTERMISSION

Sonata No. 2 for Viola da Gamba and Cembalo

J. S. Bach

Adagio

Allegro

Andante

Allegro

(1685 - 1750)

Stephen Groat, double bass Thomas Jaber, harpsichord

Sonata for Double Bass and Piano

Largo - Allemande -Gavotte - Gique

Jean Baptiste Loeillet (1653?-1728?)

Nicolas Tsolainos, double bass David Lofton, piano

VI

Elegia in Re Tarantella

Giovanni Bottesini (1821-1889)

David Fay, double bass David Lofton, piano

Michael Eto: Student of Dr. Vladimir Sokoloff Yvette Tausinger: Student of Mieczyslaw Horszowski David Lofton: Student of Dr. Vladimir Sokoloff

Karen Tuttle prepared the Hindemith

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THE CURTIS INSTITUTE OF MUSIC John d. Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Friday 13 March 1981 at 8:00pm

SYMPHONY ORCHESTRA

of

THE CURTIS INSTITUTE OF MUSIC conducted by WILLIAM SMITH

with SENIOR STUDENT SOLOISTS

I

Concerto in E major for Trumpet and Orchestra Allegro con spirito

Andante Rondo: allegro Johann Hummel (1778-1837)

Gustav Mahler

(1860 - 1911)

James Bittner, trumpet

II

Four Songs on Poems by Friedrich Rückert

1 Ich atmet' einen linden Duft

2 Liebst du um Schönheit, o nicht mich liebe!

3 Blicke mir nicht in die Lieder!

4 Ich bin der Welt abhanden gekommen

Angela Kiausas, soprano

INTERMISSION

III

Concerto in D minor for Violin and Orchestra, Op. 22 H. Wieniawski Allegro moderato (1835-1880) Romanza: andante non troppo

Allegro con fuoco - Allegro moderato (a la Zingara)

Ralph de Souza, violin

James Bittner: Graduating student of Frank Kaderabek Angela Kiausas: Graduating student of Zinka Milanov Ralph de Souza: Graduating student of Ivan Galamian and Jascha Brodsky

THE ORCHESTRA

VIOLINS

Hirono Oka^x
Nancy Bean
Sarah Kwak
Nicolas Danielson
Alison Dalton
Maria Bachmann

Laura Park*
Cathy Meng
Jun-Ching Lin
Joan Shih
Da Hong Seetoo
Iyan Chan

VIOLAS

Thomas Turner*
Igor Polesitsky
Donna Randall
Geraldine Rice
Rachel Swerdlow
Nancy Thomas

CELLOS

Gita Roche*
Raymond Wang
Keith Robinson

DOUBLE BASSES

Joanne Di Maria^{*} Nicolas Tsolainos

STAGE MANAGERS

Calvin Liddle Steven Silverman Nicolas Tsolainos

LIBRARIAN

Dr. Edwin E. Heilakka

* principal

FLUTES

HUMMEL: Gigi Mitchell MAHLER: Heidi Ruby WIENIAWSKI: Gigi Mitchell, Heidi Ruby

OBOES

HUMMEL: Mark McEwen, Betsy Starr MAHLER: Mark McEwen, Betsy Starr WIENLAWSKI: Mark McEwen, Betsy Starr

ENGLISH HORN

MAHLER: Jonathan Blumenfeld

CLARINETS

HUMMEL: David Neuman, Paul Garment MAHLER: Paul Garment, David Neuman WIENIAWSKI: Paul Garment, David Neuman

BASSOONS

HUMMEL: Nancy McDermid, Richard Ranti MAHLER: Nancy McDermid, Richard Ranti WIENIAWSKI: Richard Ranti, Nancy McDermid

HORNS

MAHLER: Theodore Peters, Steven Silverman,
Duncan Brinsmead, Martin Tipton
WIENIAWSKI: Theodore Peters, Duncan Brinsmea

HARP

Susan Bennett

CELESTA

Graydon Goldsby

TIMPANI

David Sulvetta

TRUMPETS

Benjamin Mundy Joseph Burzinsky THE CURTIS INSTITUTE OF MUSIC and THE ACADEMY OF NATURAL SCIENCES

John de Lancie, Director Thomas Peter Bennett, President

present

CONCERTS FROM CURTIS at the ACADEMY OF NATURAL SCIENCES

March 15, 1981

T

SONATA OPUS 11, No. 4, FOR VIOLA AND PIANO-----PAUL HINDEMITH

Fantasie Thema mit Variationen Finale

AMY BRANDFONBRENER - Viola NOZOMI TAKASHIMA - Piano

II

SONATA IN B FLAT K. 333, FOR PIANO-----WOLFGANG AMADEUS MOZART

Allegro Andante Cantabile Allegretto Grazioso

ANDANTE SPIANATO AND GRANDE POLONAISE,
OPUS 22-----FREDERIC CHOPIN

DARRYL HOBSON-BYRD - Piano

Dr. Vladimir Sokoloff, Director of Concert Programs

This series is supported by grants from ARA Services, Inc.; Main, Hurdman and Cranstoun; and The Presser Foundation.

Steinway piano through the courtesy of Wurlitzer Co.

(Please see reverse side of program.)



PHILADELPHIA

March 15, 1981

Dear Concert Goer:

I hope you enjoy today's program. This is the last concert in the 1980-81 Series.

If you would like to be on the mailing list for future Academy events and programs, please tear off the form below and leave it at the admissions desk, or mail it to me at the Academy.

Thank you for coming.

Sincerely,

Clare Welano

Clara Ueland Director, Public Affairs

LEASE PUT ME ON THE MAILING LIST FOR FUTURE EVENTS AND PROGRAMS. AM INTERESTED IN
Music Programs Only Education Programs for Adults Education Programs for Children Lectures Other (Please write in): Membership Information Field Trips Films New Exhibits
AME
DDRESS
ELEPHONE

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 23 March 1981 at 8:00pm

THIRTY-THIRD STUDENT RECITAL

Sonata in F major for Cello and Piano, Op. 99 Johannes Brahms Allegro vivace (1833-1897) Adagio affetuoso Allegro paasionata Allegro molto

> Ramon Bolipata, cello Gavin Martin, piano

INTERMISSION

II

String Quartet No. 3 (1927) Primo parte: moderato Seconda parte: allegro Recapitulazione della primo parte: moderato Coda: allegro molto

Béla Bartók (1881 - 1945)

Nicolas Danielson, violin Alison Dalton, violin Jonathan Spitz, cello

Matthias Buchholz, viola

III

Octet for Wind Instruments (1923) Sinfonia: lento - allegro Tema con variazioni: andantino Finale: Tempo giusto

Igor Stravinsky

Richard Ranti, bassoon

Lisa Davis, flute Scott Marino, trumpet David Neuman, clarinet Benjamin Mundy, trumpet Nadina Mackie, bassoon Debra Taylor, tenor trombone Larry Bird, bass trombone directed by Sol Schoenbach

Ramon Bolipata: Student of Orlando Cole Gavin Martin: Student of Jorge Bolet Nicolas Danielson: Student of Ivan Galamian and Arnold Steinhardt Alison Dalton: Graduating student of Ivan Galamian and David Cerone Matthias Buchholz: Student of Michael Tree Jonathan Spitz: Graduating student of David Soyer Lisa Davis: Graduating student of Julius Baker and John Krell David Neuman: Student of Donald Montanaro Nadina Mackie: Graduating student of Sol Schoenbach Richard Ranti: Student of Sol Schoenbach Scott Marino: Student of Frank Kaderabek Benjamin Mundy: Student of Frank Kaderabek

Debra Taylor: Student of Glenn Dodson Larry Bird: Graduating student of Glenn Dodson Felix Galimir prepared the Bartók Sol Schoenbach prepared the Stravinsky

The Institute's students offer stimulating musical events of professional quality. We want to provide around these performances a professional concert aura. Our audiences can help in this by remembering that the starting time for our concerts is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work. If there are two or more pieces in the first half of a program we'll try to accommodate latecomers. And we ask you not to reserve places in the Hall for latecoming friends by draping coats over the seats—this is unfair to the people who arrive on time.

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THE CURTIS INSTITUTE OF MUSIC

Rittenhouse Square, Philadelphia



JOHN de LANCIE, Director

March 24, 1981 Curtis Hall

The Curtis Institute of Music

presents a concert for the pleasure of

The Musical Fund Society of Philadelphia

THE CURTIS INSTITUTE OF MUSIC RITTENHOUSE SQUARE

PHILADELPHIA, PENNSYLVANIA 19103



The famed Curtis Institute of Music in Philadelphia has, since its inception, provided its students, admitted only by audition, with peerless musical training at absolutely no cost to any student. Privately endowed, Curtis counts among its distinguished graduates such illustrious names as Leonard Bernstein, Gian-Carlo Menotti, Samuel Barber, Leonard Rose, Eugene Istomin, and many more. The stellar faculty of the Institute has included some of the most celebrated musicians of the twentieth century. This year's students number 160, come from the United States and 15 different countries, and will enjoy the opportunity to study under 69 faculty members, most of whom are performers of world renown.

THE CURTIS INSTITUTE OF MUSIC

JOHN DE LANCIE, DIRECTOR

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Primo parte: moderato Seconda parte: allegro

Recapitulazione della primo parte: moderato

Coda: allegro molto

Nicolas Danielson, violin Alison Dalton, violin Matthias Buchholz, viola Jonathan Spitz, cello

Ш

Pavane for Harp and Organ Frances McCollin (1892-1960)

Anne Sullivan, harp Sharon Bertha, organ

Ш

> Jonathan Spitz, cello Ghenady Meirson, piano

> > IV

Pastorale for WoodwindsVincent Persichetti (1915-

David Gantsweg, flute Kathryn Greenbank, oboe Lassé Paulsson, clarinet Theodore Peters, horn Nadina Mackie, bassoon

INTERMISSION

V

Canzona from Concerto for String Quartet Alfredo Casella (1883-1947)

Robert Rinehart, violin Violaine Melançon, violin Karie Prescott, viola Michael Kannen, cello

> VI A Merry Finale

(see back)

from Das Land Des Lächelns

Franz Lehar (1870-1948)

Dein ist mein ganzes Herz Noel Espiritu Velasco, tenor

from <u>Paganini</u>

Lehar

Liebe, du Himmel auf Erden Laura M. Davis, soprano

from Die Lustige Witwe

Lehar

Da geh ich ins Maxim
Reginald Pindell, baritone

from Die Fledermaus

Johann Strauss, Jr. (1825-1899)

O je, wie rührt mich dies (Trio Rosalinde-Eisenstein-Adele) Laura Davis, Paula Brown, sopranos Noel Espiritu Velasco, tenor

Die Majestät wird anerkannt Paula Brown, Laura Davis, Noel Espiritu Velasco, Reginald Pindell.

Piano accompaniment by Lys Bert Symonette.

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 25 March 1981 at 8:00pm

THIRTY-FOURTH STUDENT RECITAL

I

Del mio core (from Orfeo)

O del mio amato ben Spirate pur, spirate

Allerseelen

Mausfallen Sprüchlein

Donde lieta (from La Bohème)

Franz Joseph Haydn (1732-1809) Stefano Donaudy (1879-1925)

> Richard Strauss (1864-1949) Hugo Wolf (1860-1903) Giacomo Puccini

(1858-1924)

Gooywon Elissa Kim, soprano Dr. Vladimir Sokoloff, piano

II

Romanza

(from Concerto for Bass Tuba)

Sonata for Tuba and Piano Allegro lucentemente Largamente - Tranquillo Vivace Ralph Vaughan Williams (1872-1958)

David Powell (1953-)

Summer Erickson, tuba Graydon Goldsby, piano

III

Rittenhouse Suite for Two Trombones Norm Stumpf
I Fanfare II Waltz (solo) III Galop IV Ballad (1957-)
V Scherzo (solo) VI Dialogue VII Air VIII Polka

Debra Taylor and Torsten Edvar, trombones

INTERMISSION

IV

Polonaise in C# minor, Op. 26, No. 1 Polonaise in Eb minor, Op. 26, No. 2 Frederick Chopin (1810-1849)

Scherzo No. 2 in Bb minor, Op. 31

Chopin

Keiko Sato, piano

V

Trio in C major, Op. 87

Allegro

Andante con moto Scherzo: presto

Finale: allegro giocoso

Johannes Brahms (1833-1897)

Cathy Meng, violin Gita Roche, cello Darryl Hobson-Byrd, piano

Gooywon Elissa Kim: Student of Marianne Casiello
Summer Erickson: Student of Paul Krzywicki
Graydon Goldsby: Student of Jorge Bolet
Debra Taylor: Student of Glenn Dodson
Torsten Edvar: Student of Glenn Dodson
David Powell: Composition student of David Loeb
Norm Stumpf: Composition student of Ned Rorem
Keiko Sato: Student of Mieczyslaw Horszowski
Cathy Meng: Student of Ivan Galamian and David Cerone
Gita Roche: Student of David Soyer
Darryl Hobson-Byrd: Student of Seymour Lipkin
Karen Tutt_e prepared the Brahms

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For information about concerts please call Howard Kornblum (893-5260)

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Friday 27 March 1981 at 8:00pm

THIRTY-FIFTH STUDENT RECITAL

Quartet for Two Flutes and Percussion (1978) Lento - Allegro - Andante - Allegro

David Loeb (1939-

David Gantsweg and Heidi Ruby, flutes Christopher Allen and Carol Stumpf, percussion

Three Vignettes for Organ and Harp

David Loeb

Allegro tranquillo - Allegro risoluto - Allegro grazioso

Sharon L. Bertha, organ Anne Sullivan, harp

III

Ballade for Harp, Op. 28

Carlos Salzedo

(1885-1961)

Anne Sullivan, harp

TV

Sonata for Viola and Piano, Op. 11, No. 4 Fantasie - Tema mit Variationen - Finale

Paul Hindemith (1895-1963)

Amy Brandfonbrener, viola Nozomi Takashima, piano

INTERMISSION

Danse lente for Flute and Harp

Joseph Jongen (1873-1953)

Gigi Mitchell, flute Anne Sullivan, harp

Bergère captive for Flute Solo

Pierre-Octave Ferroud (1900 - 1936)

Jade for Flute Solo

Ferroud

Gigi Mitchell, flute

Haro no umi for Flute and Harp (A Seashore in Spring)

Michio Miyagi (1894-1956)

Gigi Mitchell, flute

Anne Sullivan, harp

(Cade and Haro no umi were originally written for shakahatchi and koto. They are being performed this evening in a manner similar to the original style.)

VI

Sonata in Bb major. K. 333 Wolfgang Amadeus Mozart Allegro - Andante cantabile - Allegretto grazioso (1756-1791)

Andante spianato and Grande Polonaise in Eb major, Op. 22 Frederick Chopin (1810-1849)

Darryl Hobson-Byrd, piano

David Gantsweg: Student of Julius Baker and John Krell
Heidi Ruby: Student of Julius Baker and John Krell
Christopher Allen: Graduating student of Gerald Carlyss
Carol Stumpf: Student of Gerald Carlyss
Sharon L. Bertha: Graduating student of John Weaver
Anne Sullivan: Graduating student of Marilyn Costello
Amy Brandfonbrener: Student of Joseph de Pasquale
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Gigi Mitchell: Student of Julius Baker and John Krell
Darryl Hobson-Byrd: Student of Seymour Lipkin

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Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 30 March 1981 at 8:00pm

THIRTY-SIXTH STUDENT RECITAL

I

Prayer of Saint Gregory

Alan Hovhaness (1911-)

Scott Marino, trumpet Diane Belcher, organ

Saint Marc Concerto in Bb major for Trumpet Grave - Allegro -

Tomaso Albinoni (1671-1750)

Andante - Allegro

Scott Marino, trumpet

Celine Leathead, violin
Suzanne Leon, violin
Jun-Ching Lin, violin
Diane Pascal, violin
Diane Belcher, harpsichord

Karie Prescott, viola
Rachel Swerdlow, viola
Sara Sant'Ambrogio, cello
David Fay, double bass

II

Always for Thee, Op. 47, No. 6 During the Ball, Op. 38, No. 3

Peter Tchaikovsky (1840-1893)

Lisa's Aria (from Pique Dame)

Tchaikovsky

Tatyana's Letter Scene (from Eugene Onegin)

Tchaikovsky

Laura Davis, soprano Ghenady Meirson, piano

INTERMISSION

III

Mourning Scene from 'Samuel'

Ned Rorem (1923-)

Donald Collup, baritone
Margaret Batjer, violin Thomas Turner, viola
Hirono Oka, violin Ramon Bolipata, cello

IV

Sonata in C minor for Violin and Piano, Op. 45
Allegro molto ed appassionato
Allegretto espressivo alla romanza
Allegro animato

Ralph de Souza, violin Gavin Martin, piano

Scott Marino: Student of Frank Kaderabek Diane Belcher: Student of John Weaver Celine Leathead: Student of Ivan Galamian and Jascha Brodsky Suzanne Leon: Student of Jascha Brodsky Jun-Ching Lin: Student of Ivan Galamian and Jascha Brodsky Diane Pascal: Student of Ivan Galamian and Jascha Brodsky Karie Prescott: Graduating student of Michael Tree Rachel Swerdlow: Student of Max Aronoff Sara Sant'Ambrogio: Student of David Sover David Fay: Student of Roger Scott Laura Davis: Student of Marianne Casiello Ghenady Meirson: Student of Dr. Vladimir Sokoloff Donald Collup: Student of Todd Duncan Margaret Batjer: Graduating student of Ivan Galamian and David Cerone Hirono Oka: Graduating student of Ivan G-lamian and Arnold Steinhardt Thomas Turner: Graduating student of Joseph de Pasquale Ramon Bolipata: Student of Orlando Cole Ralph de Souza: Graduating student of Ivan Galamian and Jascha Brodsky Gavin Martin: Student of Jorge Bolet

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Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

CURTIS INSTITUTE OF MUSIC

present a Student Recital

Wednesday, April 1, 1981

12:30 p.m.

PROGRAM

т

Marchenbilder - Pictures from Fairyland Opus 113 for Viola and Piano Robert Schumann

Nicht Schnell - Not Fast Lebhaft - Lively Rasch - Wild

Langsam Mit Melancholischem Ausdruck - Slowly with Melancholy Expression

Joyce Ramee, Viola Darryl Hobson-Byrd, Piano

H

Sonata Opus 14, No. 2, for Piano

Ludwig van Beethoven

Allegro Andante Scherzo

Yvette Tausinger, Piano

Ш

Arpeggione - Sonata For Cello and Piano D. 821

Franz Schubert

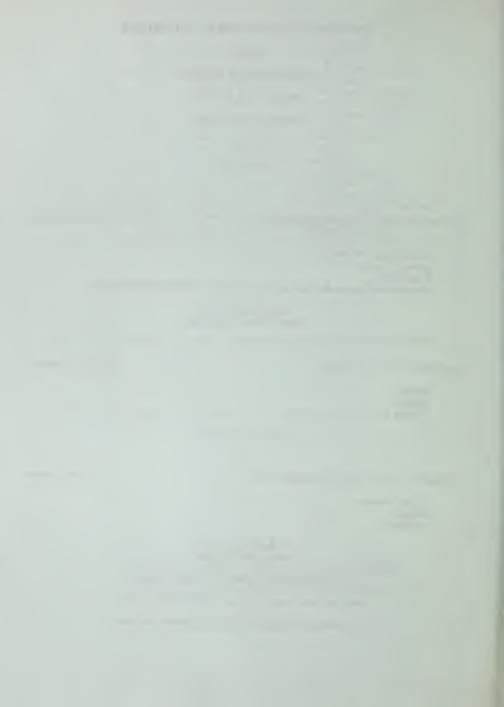
Allegro Moderato Adagio Allegretto

> Michael Kannen, Cello Seung-Hee Hyun, Piano

Dr. Vladimir Sokoloff, Director of Concert Programs

John De Lancie, Director of the Curtis Institute of Music

The Steinway is the official of the Curtis Institute of Music.



THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Wednesday 1 April 1981 at 8:00pm Plays and Players 1714 Delancey Street

THE CURTIS OPERA DEPARTMENT presents

ALBERT HERRING

Comic Opera in Three Acts Music by Benjamin Britten Text by Eric Crozier

Lady Billows, an elderly autocrat Florence Pike, her housekeeper Miss Wordsworth, Head Teacher at the Church School

Mr. Gedge, the Vicar Mr. Upfold, the Mayor Police Superintendant Budd Sid, a butcher's shophand

Albert Herring, from the greengrocer's Nancy, from the bakery Mfs. Herring, Albert's mother

Emmie)

Cis) Village Children

Act II

Harry

Ruth d'Agostino Ruth Starkey

Barbara Fox
Donald Collup
Gregory Hopkins
John Myers
Douglas Hines
Noel Velasco
Bonnie Hall
Susan Rodgers
Katherine Turner
Gooywon Elissa Kim
April Woodall

The action of the opera takes place at Loxford, a small market-town in East Suffolk, England, during April and May, 1900.

Act I Scene 1 Lady Billow's garden, April 10th.

Scene 2 Mrs. Herring's greengrocery shop, later

the same evening.

Scene 1 Lady Billow's garden, May 1st.
Scene 2 Mrs. Herring's shop, that evening

Act III Mrs. Herring's shop, the afternoon of May 2nd.

Conducted and directed by BORIS GOLDOVSKY

assisted by Fredric Popper

Scenery designed by Melvan Dickerson Production manager: Al Petrucelli Lighting: R. Temple Cheesbrough Carpenter: Bob Sturgeon Electrician: John Clapp Props: Melinda Palmore

Costumes and make-up: Leo Van Witsen Costumes from Eaves-Brooks Costume Co.

Opera Department Staff: Richard Crittenden, Kathleen Scott Musical Assistant: Lys Symonette

By permission of Boosey and Hawkes

Ruth d'Agostino: Student of Todd Duncan
Ruth Starkey: Student of Raquel Adonaylo
Barbara Fox: Student of Operatic Techniques with Mr. Goldovsky
Donald Collup: Student of Todd Duncan
Gregory Hopkins: Student of Todd Duncan
John Myers: Student of Todd Duncan
Douglas Hines: Student of Todd Duncan
Noel Velasco: Student of Marianne Casiello
Bonnie Hall: Curtis Institute Graduate, 1980
Susan Rodgers: Student of Operatic Techniques with Mr. Goldovsky
Katherine Turner: Student of Raquel Adonaylo
Gooywon Elissa Kim: Student of Marianne Casiello
April Woodall: Student of Operatic Techniques with Mr. Goldovsky

THE ORCHESTRA

Heidi Ruby, flute and piccolo
David Gantsweg, alto flute
Mark McEwen, oboe
Lassé Paulsson. clarinet
David Neuman, bass clarinet
Michael Hope, bassoon
Michael Gast, horn
Anne Sullivan, harp
Christopher Allen, timpani and percussion
Nicolas Danielson, violin I
Connie Knudson, violin II
Matthias Buchholz, viola
Daivd Ellis, cello
David Williamson, double bass

LIBRARTAN: Dr. Edwin E. Heilakka CREW: Calvin Liddle Steven Silverman Nicolas Tsolainos

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Friday 3 April 1981 at 8:00pm

THIRTY-SEVENTH STUDENT RECITAL

Air for Trumpet and Organ (from Orchestral Suite No. 3)

Johann Sebastian Bach (1685 - 1750)

Andantino for Trumpet and Organ (from Concertino for Trumpet)

Eugene Bozza (1905-

Scott Marino, trumpet Diane Belcher, organ

Concerto in Eb major for Horn, K. 417 Wolfgang Amadeus Mozart Allegro moaestoso - Andante - Rondo: allegro (1756 - 1791)

> Theodore Peters, horn Wonmi Kim, piano

> > III

Partita No. 2 in D minor for Violin Solo. S. 1004 Bach Allemanda - Corrente - Sarabanda - Giga - Ciaccona

Ralph de Souza, violin

INTERMISSION

IV

Tzigane for Violin and Piano

Maurice Ravel (1875 - 1937)

(1895-1963)

Ralph de Souza, violin Stephanie Wendt, piano

Sonata for Viola Solo (1955)

Bernd Alois Zimmerman (1918 - 1970)

Matthias Buchholz, viola

Sonata in Eb major Johann Nepomuk Hummel for Viola and Piano, Op. 5, No. 3 (1778 - 1837)Allegro moderato - Adagio cantabile - Rondo: allegro con moto

> Matthias Buchholz, viola Wonmi Kim, piano

> > VI

Kleine Kammermusik, Op. 24, No. 2 Paul Hindemith Lustig - Walzer - Ruhig und einfach -Schelle viertel - Sehr lebhaft

> Gigi Mitchell, flute Mark McEwen, oboe Nancy McDermid, bassoon Paul Garment, clarinet Martin Tipton, horn

CONTRACTOR CONTRACTOR

Scott Marino: Student of Frank Kaderabek
Diane Belcher: Student of John Weaver
Theodore Peters: Student of Mason Jones
Wonmi Kim: Student of Jorge Bolet
Ralph de Souza: Graduating student of Ivan Galamian and Jascha Brodsky
Stephanie Wendt: Student of Jorge Bolet
Matthias Buchholz: Student of Michael Tree
Gigi Mitchell: Student of Julius Baker and John Krell
Mark McEwen: Student of John de Lancie
Paul Garment: Student of Donald Montanaro

Martin Tipton: Student of Mason Jones

John de Lancie prepared the Hindemith

Nancy McDermid: Student of Sol Schoenbach

For information about concerts please call Howard Kornblum at 893-5260.

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Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC

Rittenhouse Square, Philadelphia



FIFTH FACULTY COMMEMORATIVE SERIES

honoring

MIECZYSLAW HORSZOWSKI

Sunday, April fifth
Nineteen hundred and eighty one

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

AFTERNOON CONCERT Two O'Clock



Brief remarks: John de Lancie

A PROGRAM OF MUSIC FOR PIANO FOUR HANDS

ī

STEVEN DE GROOTE AND CRAIG NIES

Brief remarks: Felix Galimir

П

JORGE BOLET AND ANTON KUERTI

Ш

GARY GRAFFMAN AND SEYMOUR LIPKIN

EVENING PROGRAM Eight O'Clock

MIECZYSLAW HORSZOWSKI

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

WILLIAM SMITH, Conductor

I

J. S. BACH

Prelude and Fugue in A minor, S 894

П

BURLE MARX

Concertino No. 1 in B-flat major after J. B. Cramer for Piano and Orchestra

I Con precisione

II Andante maestoso ed espressivo; Presto

III Vivo

*IRA LEVIN

Dedicated to his friend, Mieczyslaw Horszowski

(World Premiere)

INTERMISSION

Ш

W. A. MOZART

Piano Concerto No. 14 in E-flat major, K. 449

Allegro vivace Andantino Allegro ma non troppo

*Student of Jorge Bolet

The music for the Burle Marx Concertino has been prepared through the generosity of the Philadelphia Foundation and the Edwin A. Fleisher Collection Staff.

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

WILLIAM SMITH, Conductor

VIOLIN
MARGARET BATJER
HIRONO OKA
MEI-CHEN LIAO
SARAH KWAK
RALPH DE SOUZA
ALISON DALTON
CATHY MENG
SUZANNE LEON

ROBERT RINEHART AMOS JONES GERARD KORSTEN JUN-CHING LIN CELINE LEATHEAD VIOLAINE MELANÇON DIANE PASCAL IVAN CHAN

VIOLA

THOMAS TURNER KARIE PRESCOTT IGOR POLESITSKY JOYCE RAMEE SUZANNE ROUSSO DONNA RANDALL

VIOLONCELLO MICHAL SCHMIDT BRUCE WANG RAMON BOLIPATA MICHAEL KANNEN

CONTRABASS
DAVID FAY
STEPHEN GROAT

FLUTE LISA DAVIS GIGI MITCHELL

OBOE JONATHAN BLUMENFELD KATHRYN GREENBANK

CLARINET
ANNE AMENT
PAUL GARMENT

BASSOON NADINA MACKIE NANCY McDERMID

HORN
THEODORE PETERS
STEVEN SILVERMAN

TRUMPET
JAMES BITTNER

PERCUSSION
CHRISTOPHER ALLEN
MARC SILVERBERG
CAROL STUMPF
DAVID SULVETTA

STAGE MANAGERS
CALVIN LIDDLE
STEVEN SILVERMAN
NICOLAS TSOLAINOS

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 6 April 1981 at 8:00pm

THIRTY-EIGHTH STUDENT RECITAL

Sonata in A major for Violin and Piano Allegretto ben moderato Allegro Recitativo - Fantasia: ben moderato Allegretto poco mosso

(1822-1890)

Sarah Kwak, violin Marcantonio Barone, piano

II

Sonata in E minor for Cello and Piano, Op. 38 Johannes Brahms Allegro non troppo (1833-1897) Allegretto quasi menuetto Allegro

> Michael Kannen, cello Marcantonio Barone, piano

INTERMISSION

TIT

Sonata No. 28 in A major, On. 101 Etwas lebhaft Lebhaft Langsam und sehnsuchtvoll Geschwind

Ludwig van Beethoven (1770-1827)

Kinderscenen, Op. 15

Robert Schumann (1810 - 1856)

Von fremden LAndern und Menschen - Curiose Geschichte - Hasche-Mann -Bittendes Kind - Glückes genug - Wichtige Begebenheit - Träumerei -Am Camin - Ritter vom Steckenpferd - Fast zu ernst - Fürstenmachen -Kind im Einschlummern - Der Dichter spricht

La terrasse des audiences au clair de lune (from Preludes, Bk. 2)

Claude Debussy (1862-1918)

Etude-Tableau in D major, Op. 39, No. 9 Sergei Rachmaninoff

(1873-1943)

Ira Levin, piano

Sarah Kwak: Student of Ivan Galamian and David Cerone Marcantonio Barone: Student of Eleanor Sokoloff Michael Kannen: Student of Orlando Cole Ira Levin: Graduating student of Jorge Bolet

Felix Galimir prepared the Franck

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THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 8 April 1981 at 8:00pm

THIRTY-NINTH STUDENT RECITAL

I

Suite No. 3 in C major for Cello, S. 1009 Johann Sebastian Bach Prelude - Allemande - Courante - (1685-1750) Sarabande - Bourée I - Bourée II - Gique

Jonathan Spitz, cello

II

Kindertotenlieder
Nun will die Sonn' so hell aufgeh'n
Nun seh' ich wohl, warum so dunkle Flammen
Wenn dein Mütterlein
Oft denk' ich, sie sind nur ausgegangen
In diesem Wetter

Gustav Mahler (1860-1911)

Ruth Starkey, mezzo-soprano Lys Symonette, piano

INTERMISSION

ш

Sonata for Cello and Piano in D major Felix Mendelssohn
Allegro assai e vivace - Allegretto scherzando - (1809-1847)
Adagio - Molto allegro e vivace

David Ellis, cello Marcantonio Barone, piano

IV

Quartet No. 10 in Eb major, Op. 51
Allegro ma non troppo
Dumka: Andante con moto
Romanza: Andante con moto
Finale: Allegro assai

Antonin Dvořák (1841-1904)

Margaret Batjer, violin Thomas Turner, viola Hirono Oka, violin Ramon Bolipata, cello

Jonathan Spitz: Graduating student of David Soyer
Ruth Starkey: Student of Raquel Adonaylo
David Ellis: Student of David Soyer
Marcantonio Barone: Student of Eleanor Sokoloff
Margaret Batjer: Graduating student of Ivan Galamian and David Cerone
Hirono Oka: Graduating student of Ivan Galamian and Arnold Steinhardt
Thomas Turner: Graduating student of Joseph de Pasquale
Ramon Bolipata: Student of Orlando Cole

Felix Galimir prepared the Dvořák

MAHLER

Children's Dirges (text by F. Rückert) Now the sun will brightly rise as if no misery had come at night. This mery came to me alone. The sun, it shines for all!
 Do not enclose the night within you Immerse it in eternal light.

One small light extinguished in my tent Hail, to the world's joyful light!

- 2. Now I see why such dark flames flashed at me in n my of your looks. Oh, eyes! As if in one look. Oh, eyes! As if in one look to fully gather your whole force. Then I did not know, because mists woven by fate surrounded me, that your light prepared to return whence all radiance comes. You wanted to tell me with your gleaning. We should like to stay near you, but fate refused us that. Look at us! For soon we'll be far off! What now are eyes to you in future nights will be stars.
- 3. When your dear mother enters through that door and I turn my head to look at her, not upon her face my first gaze falls, but to that place nearer to the threshold, where your dear face would be if you joyfully would enter with her, as before, my daughter dear. When your dear mother enters through that door with the candle's glow I feel as if you came in too, scurrying behind her, into the room

Oh you, your father's treasure.
Oh, too soon,
too soon extinguished light of joy!

4 I often think they are just gone out Soon they will return home again. The day is bright. Do not despair. They are only taking a long walk.

Yes, they have just gone out, and will now turn back for home. Oh, do not despair, the day is bright! They are just ahead, on the distant heights!

They have only gone ahead of us, and will no grore return to us. We will reach them upon those heights in the sunshine! The day is bright upon those heights?

 In such a weather, such stormy weather, never would I send the children outside. They were carried, were carried outside. I was not allowed to speak against it!

In such a weather, such stormy weather, I would not allow the children outside. I would fear they might fall ill; such fears are now idle thoughts.

In such a weather, into this horror I would not allow the children to go. I would fear they might die tomorrow. Now there is no cause for alarm

In such a weather, into this horror I would not allow the children to go They were carried outside. I was not allowed to speak against it!

In such a weather, in such a storm, a raging storm, they rest as if in mother's home, not frightened by any storm. With God's hand to cover them, they rest as if in moth, r's home,

 Nun will die Sonn' so bell aufgeh'n, Ab ser kein Ulginick die Nacht geschel\(^n\)! Das Ungluck geschah nur mir allein. Die Sonne, sie scheinet allgemein! Du musst nicht die Nacht in dir versehr\(^n\)ken. Musst sie ins ew'ge Licht versenken.

Ein Lamplem verlosch in meinem Zelt. Heil sei dem Freudenlicht der Welt!

- 2. Nun seh' ich wohl waram so dankle Flammen Ihr sprübet mir in manchen Augenblicke, O Augen! O Augen! Gleichsam, um voll in einem Blicke Zu drängen eine ganze Macht zusammen, Dort ahn! ich nicht, weil Nebel mich unschwammen, Gewoben vom verblendenden Geschicke, Dass sich der Strahl bereits zur Heinischt sehneke, Dorthin von wannen alle Strahlen stammen Ihr wolltet nun mit euren Lenchten sagen Wir michten nah dir bleiben gerne, Doch ist ums das vom Schicksal eingeschlagen, Seh' uns nur an, denn bald sind wir dir ferne! Was dir nur Augen sind in desem Tagen.
- 3. Wenn dein Mütterlein Tritt zur Tur herein, Und den Kopf ich drehe. thr entgegen sche, Fallt auf ihr Gesicht Erst der Blick mir nicht, Sondern auf die Stelle Näher nach der Schwelle, Dort, wo wurde dein lieb' Gesichtehen sein. Wenn du freudenhelle Trätest mit herein Wie sonst, mein Tochterlem! Wenn dem Mutterlein Tritt zur Tur herein Mit der Kerze Schimmer, Ist es mir als immer Kamst do mit berein. Husehtest hinterdrein Als wie sonst ins Zummer!

O du, o du, des Vaters Zelle, Ach, zu schnelle, Zu schnell erlosch'ner Freudenschem!

 Oft denk' ich, sie sind nur ausgegangen Bald werden sie wieder nach Hause gelangen. Der Tag ist schon. O, sei nicht bang! Sie machen nur einen witten Gang.

Jawohl: sie sind mit ausgegangen. Und werden jetzt nach Hause gelangen! O, sei nicht bang, der Tag ist schön! Sie machten mit den Gang zu jenen Hoh'n

Sie sind uns nur vorausgegangen. Und werden nicht wieder nach Haus verlangen! Wir holen sie ein Auf jenen Hoh'n im Sonneuschem! Der Tag ist schon auf jenen Höh'n!

5 In diesem Wetter, in diesem Brans, Nie hätt lich gesendet die Kinder hinaus. Man hat sie getragen, getragen hinaus Ich durfte nichts dazu sagen.

In diesem Wetter, in diesem Saus, Nie hätt' ich gelassen die Kinder himaus, Ich fürchtete, sie erkranken, Das sind nun eitle Gedanken.

In diesem Wetter, in diesem Graus, Nie hätt' ich gelassen die Kinder himais. Ich sorgte, sie sturben morgen. Das ist nun nicht zu besorgen

In diesem Wetter, in diesem Grans! Nie hatt' ich gesendet die Kinder hinans Man hat sie hinaus getragen. Ich durfte nichts dazu sagen!

In diesem Wetter, in diesem Sans, In diesem Brans, Sie rahn als wie in der Mutter Hans, Von keinem Stimi erschrecket. Von Gottes Hand bedecket Sie ruhn wie in der Mutter Haus.

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Friday 10 April 1981 at 8:00pm

FORTIETH STUDENT RECITAL

I

Prelude and Fugue in Eb major, S. 552

Johann Sebastian Bach

(1685-1750)

Adagio et Final (from Troisième Symphonie, Op. 28)

Louis Vierne

John Bertolette, organ

II

Duo in Bb major for Violin and Viola, K. 424 Wolfgang Amadeus Mozart Adagio: Allegro - Andante cantabile - Andante con variazioni (1756-1791)

Hirono Oka, violin Thomas Turner, viola

III

Marchenbilder for Viola and Piano, Op. 113 Nicht schnell - Lebhaft - Rasch -Langsam, mit melancholium Ausdruck

Robert Schumann (1810-1856)

Joyce Ramée, viola Darryl Hobson-Byrd, piano

IV.

Sonate für Harfe Mässig - Lebhaft - Sehr langsam Paul Hindemith (1895-1963)

Susan Bennett, harp

INTERMISSION

V

Oh, sleep, why dost thou leave me! Let the Bright Seraphim (with trumpet obbligato) George Frederick Handel (1685-1759) John Alden Carpenter

The sleep that flits on baby's eyes On the day when death will knock at thy door When I bring to you colored toys

Vincenzo Bellini

(1876 - 1951)

O quante volte, oh! quante (from I Capuleti e I Montecchi)

(1801-1835)

Sheila Harris, soprano James Bittner, trumpet Martha Massena, piano

VI

Sonata for Viola and Piano, Op. 147 Moderato - Allegretto - Adagio Dmitri Shostakovich (1906-1975)

Wie Melodien zieht es mir. Op. 105, No. 1 (arranged by William Primrose)

Johannes Brahms (1833-1897)

Thomas Turner, viola Ghenady Meirson, piano

VII

Toccata in F# minor, S. 910

J. S. Bach

Ballade No. 4 in F minor, Op. 52

Frederick Chopin (1810-1849)

The Maiden and the Nightingale

Enrique Granados (1867-1916) Franz Liszt

Hungarian Rhapsody No. 15 ("Rakoczy March")

(1811-1886)

Kenneth Kelter, piano

John Bertolette: Student of John Weaver
Hirono Oka: Graduating student of Ivan Galamian and Arnold Steinhardt
Thomas Turner: Graduating student of Joseph de Pasquale
Joyce Ramée: Student of Max Aronoff
Darryl Hobson-Byrd: Student of Seymour Lipkin
Susan Bennett: Student of Marilyn Costello
Sheila Harris: Student of Todd Duncan
James Bittner: Graduating Student of Frank Kaderabek
Ghenady Meirson: Student of Dr. Vladdmir Sokoloff
Kenneth Kelter: Student of Jorge Bolet

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For information about concerts please call Howard Kornblum (893-5260).

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie. Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 13 April 1981 at 8:00pm

FORTY-FIRST STUDENT RECITAL

I

Partita on "O Gott, du frommer Gott"

Johann Sebastian Bach (1685-1750)

Fantasie and Fugue in G minor

Bach

Sharon Bertha, organ

II

Mano Sieloj Sandien Svente (Lithuanian Art Song)

Juozas Tallat-Kelpša (1888-1949)

Ziburelis
(Lithuanian Folk Song)

Juozas Skankunas (1906-)

Monica's Waltz
(from The Medium)

Gian Carlo Menotti (1911-)

Come Ready and See Me (1971) Sweet Suffolk Owl Richard Hundley (1933-)

Les Chemins de L'Amour

Francis Poulenc (1899-1963)

Les Filles de Cadix

Leo Delibes (1836-1891)

Angela Kiausas, soprano Sylvia Lee, piano

INTERMISSION

III

String Quartet No. 4
Allegro
Prestissimo, con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

Béla Bartók (1881-1945)

Hirono Cka, violin Robert Rinehart, violin Thomas Turner, viola Michael Kannen, cello

Sharon Bertha: Graduating student of John Weaver
Angela Kiausas: Graduating student of Zinka Milanov
Hirono Oka: Graduating student of Ivan Galamian and Arnold Steinhardt
Robert Rinehart: Student of Ivan Galamian and David Cerone
Thomas Turner: Graduating student of Joseph de Pasquale
Michael Kannen: Student of Orlando Cole

Felix Galimir prepared the Bartók

TEXTS

Tallat-Kelpša: I'm Wildly Happy

I'm wildy happy today! Rapturously play my songs. Come, celebrat with me!

Skankunas: The Flickering Light

The porch light flickers
As mother chats with her newly wed daughter.
The young bride is homesick for mother and father.

Poulenc: Paths of Love

I am searching for my love Cnly memoris remain. Forgotten and silent Are the paths of love.

Delibes: The Girls of Cadix

We've just come from the bullfights Three boys and three girls whirling to the bolero.

A gentlemen accosts the girls
With money and gold.
We girls of Cadix are not like that.

-freely translated by Angela Kiausas.

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THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 15 April 1981 at 8:00pm

FORTY-SECOND STUDENT RECITAL

T

Sonata for Violin and Piano in G major, Ludwig van Beethoven Op. 30, No. 3 (1770 ${\circ}$ 1827)

Allegro assai Tempo di menuetto Allegro vivace

> Cathy Meng, violin Stephanie Wendt, piano

> > TT

Sonata for Viola da Gamba and Piano No. 1 in G major Johann Sebastian Bach (1685-1750)

Adagio
Allegro ma non tanto
Andante
Allegro moderato

Karie Prescott, viola Nozomi Takashima, piano

Sonata for Viola Solo, Op. 25, No. 1 Paul Hindemith Breit - Sehr frisch und straff - Sehr langsam - (1895-1963) Rasendes Zeitmass - Langsam, mit viel Ausdruck

Karie Prescott, viola

Fantasia on Greensleeves

Ralph Vaughan Williams (1872-1958)

Karie Prescott, viola Nozomi Takashima, piano

INTERMISSION

III

Quintet for Woodwinds, On. 79

August Klughardt
Allegro non troppo - Allegro vivace - (1847-1902)
Andante grazioso - Adagio; allegro molto vivace

Heidi Ruby, flute David Neuman, clarinet Betsy Starr, oboe Richard Ranti, bassoon Theodore Peters, horn

TV

Sonata in Eb major, H. XVI, No. 52
Allegro

Franz Josef Haydn (1732-1809)

Adagio

Finale: Presto

Prelude in G# minor, Op. 32, No. 12 Prelude in Db major, Op. 32, No. 13 Sergei Rachmaninoff (1873-1943)

Marcantonio Barone, piano

Cathy Meng: Student of Ivan Galamian and David Cerone
Stephanie Wendt: Student of Jorge Bolet
Karie Prescott: Graduating student of Michael Tree
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Heidi Ruby: Student of Julius Baker and John Krell
Betsy Starr: Student of John de Lancie
David Neuman: Student of Donald Montanaro
Richard Ranti: Student of Sol Schoenbach
Theodore Peters: Student of Mason Jones

Karen Tuttle prepared the Beethoven and the Bach John Minsker prepared the Klughardt

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Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Friday 17 April 1981 at 8:00pm

FORTY-THIRD STUDENT RECITAL

Sonata for Double Bass and Piano Paul Hindemith Allegretto - Scherzo: Allegro assai -(1895 1963) Molto adagio; recitative - Lied: allegretto grazioso

> Stephen Groat, double bass Kenneth Kelter, piano

Sonata in C minor, D. 958 Franz Schubert Allegro - Adagio -Menuetto: Allegro - Allegro

(1797-1828)

Yvette Tausinger, piano

INTERMISSION

III

Rondeau Brillante in B minor, Op. 70

Mei-Chen Liao, violin Ira Levin, piano

Sonata for Solo Violin, Op. 27, No. 2 Obsession-Prelude: Poco vivace Malinconia-Poco lento

Eugène Ysaye (1858-1931)

Danse des Ombres Sarabande: (Lento) and 5 Variations Les Furies-Allegro furioso

Mei-Chen Liao, violin

IV

Partita for Woodwinds Introduction and Theme - Variation - Interlude -Gigue - Coda

Irving Fine (1914-1962)

David Gantsweg, flute Anne Ament, clarinet
Jonathan Blumenfeld, oboe Michael Hope, bassoon Steven Silverman, horn

Quartet No. 1 in E minor "From My Life"
Allegro vivo appassionato Allegro moderato à la Polka Largo sostenuto

Bedrich Smetana (1824-1884)

Vivace

Suzanne Leon, violin Pamela Askew, viola Cathy Meng, violin Gita Roche, cello

Stephen Groat: Student of Roger Scott
Kenneth Kelter: Student of Jorge Bolet
Yvette Tausinger: Student of Mieczyslaw Horszowski
Mei-Chen Liao: Graduating student of Yumi Ninomiya
Tra Levin: Graduating student of Jorge Bolet
Anne Ament: Graduating student of Donald Montanaro
David Gantsweg: Student of Julius Baker and John Krell
Jonathan Blumenfeld: Graduating student of John de Lancie
Michael Hope: Graduating student of Sol Schoenbach
Steven Silverman: Student of Mason Jones
Suzanne Leon: Student of Jascha Brodsky
Cathy Meng: Student of Ivan Galamian and David Cerone
Pamela Askew: Graduating student of Max Aronoff
Gita Roche: Student of David Soyer

John Minsker prepared the Fine Karen Tuttle prepared the Smetana

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Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 20 April 1981 at 8:00pm

FORTY-FOURTH STUDENT RECITAL

Quartet in Bb major, K. 589 Allegro - Larghetto -

Wolfgang Amadeus Mozart (1756-1791)

Menuetto: Moderato - Allegro assai

Sarah Kwak, violin Karie Prescott, viola Violaine Melançon, violin Jonathan Spitz, cello

II

Sonata for Flute and Piano, Op. 167 "Undine" Carl Reinecke Allegro - Intermezzo: Allegretto vivace -Andante tranquillo - Finale: Allegro molto

Heidi Ruby, flute Gavin Martin, piano

III

Variations on a Rococo Theme, Op. 33

Peter Tchaikovsky (1840-1893)

Sara Sant'Ambrogio, cello Gavin Martin, piano

INTERMISSION

L'Histoire du Soldat

Igor Stravinsky

1 March of the soldier 2 Music to first scene

(188291971)

- 3 Music to second scene 4 Royal march 5 A little concert 6 Three dances: tango, waltz, ragtime
- 7. Dance of the devil 8 Small chorale 9 Large chorale 10 Triumphal march of the devil

Robert Rinehart, violin James Bittner, trumpet David Neuman, clarinet Timothy Soberick, tromb Michael Hope, bassoon David Fay, double bass

Timothy Soberick, trombone Carol Stumpf, percussion

conducted by

WILLIAM SMITH

Sarah Kwak: Student of Ivan Galamian and David Cerone Violaine Melancon: Student of Ivan Galamian and David Cerone Karie Prescott: Graduating student of Michael Tree Jonathan Spitz: Graduating student of Dovid Soyer Heidi Ruby: Student of Julius Baker and John Krell Gavin Martin: Student of Jorge Bolet Sara Sant'Ambrogio: Student of David Soyer Robert Rinehart: Student of Ivan Galamian and David Cerone David Neuman: Student of Donald Montanaro Michael Hope: Graduating student of Sol Schoenbach James Bittner: Graduating student of Frank Kaderabek Timothy Soberick: Graduating student of Glenn Dodson David Fay: Student of Roger Scott Carol Stumpf: Student of Gerald Carlyss

The Institute's students offer stimulating musical events of professional quality. We want to provide around these performances a professional concert aura. Our audiences can help in this by remembering that the starting time for our concerts is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work. If there are two or more pieces in the first half of a program we'll try to accommodate latecomers. And we ask you not to reserve places in the Hall for latecoming friends by draping coats over the seats—this is unfair to the people who arrive on time.

What you hear at our concerts is the result of taxing hours of physical application and mental concentration. Curtis is proud to present such a highly gifted group of young artists. We would appreciate your showing your approval by remaining to hear all of each evening's conscientious performers.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from what was announced in our monthly listings.

The Steinway is the official piano of The Curtis Institute of Music.

For information about concerts please call 893-5260.

THE CURTIS INSTITUTE OF MUSIC John de Lancie. Director

Curtis Hall Fifty-sixth Season 1980-1981 Wednesday 22 April 1981 at 8:00pm

FORTY-FIFTH STUDENT RECITAL

I

Fugue in G minor "The Little"

Johann Sebastian Bach (1685-1750)

Drei Equale für vier Posaunen

Ludwig van Beethoven (1770-1827)

Quatuor pour Trombones
Allegro ben moderato - Vivo Andante - Allegro giocoso

Pierre Dubois (1930-)

Processional, "Let there be light"

Charles Ives (1874-1954)

Aria and Dance

Thom Ritter George

Timothy Soberick, trombone
Debra Taylor, trombone
Torsten Edvar, trombone

Larry Bird, bass trombone Philip McClelland, trombone '76 Diane Belcher, organ

II

Concerto No. 2 in B minor. Op. 7
Allegro maestoso

Niccolo Paganini (1782-1840)

Adagio
Rendo: "La Campanella"

Nicolas Danielson, violin Nozomi Takashima, piano

INTERMISSION

III

Sonata for Clarinet and Piano, Op. 120, No. 2
Allegro amabile

Johannes Brahms (1833-1897)

Allegro appassionato
Andante con moto

Paul Garment, clarinet David Lofton, piano

IV

Brandenburg Concerto No. 3 in G major, S. 1048 Allegro - Adagio - Allegro Bach

Robert Rinehart, violin
Nicolas Danielson, violin
Maria Bachmann, violin
Matthias Buchholz, viola
Igor Polesitsky, viola
Karie Prescott, viola
Sara Sant'Ambrogio, cello
Ramon Bolipata, cello
David Ellis, cello
Stephen Groat, double bass

Sook-Chung Kim, harpsichord

Timothy Soberick: Graduating student of Glenn Dodson Larry Bird: Graduating student of Glenn Dodson Debra Taylor: Student of Glenn Dodson Torsten Edvar: Student of Glenn Dodson Diane Belcher: Student of John Weaver Nicolas Danielson: Student of Ivan Galamian and Arnold Steinhardt Nozomi Takashima: S'udent of Dr. Vladimir Sokoloff Paul Garment: Student of Donald Montanaro David Lofton: Student of Dr. Vladimir Sokoloff Robert Rinehart: Student of Ivan Galamian and David Cerone Maria Bachmann: Student of Ivan Galamian and Yumi Ninomiya Matthias Buchholz: Student of Michael Tree Igor Polesitsky: Student of Max Aronoff Karie Prescott: Graduating student of Michael Tree Sara Sant'Ambrogio: Student of David Soyer Ramon Bolipata: Student of Orlando Cole David Ellis: Student of David Sover Stephen Groat: Student of Roger Scott Sook-Chung Kim: Graduating student of Eleanor Sokoloff

Felix Galimir prepared the Bach

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For information about our concerts please call Howard Kornblum (893-5260).

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Friday 24 April 1981 at 8:00pm

SENIOR STUDENT SOLOISTS' CONCERT

Symphony Orchestra
of
The Curtis Institute of Music
conducted by
WILLIAM SMITH

I

Concerto in Bb major for Bassoon and Orchestra, K. 191
Allegro (cadenza by Bernard Garfield)
Andante ma adagio
Rondo: Tempo di Menuetto

Mozart

Nadina Mackie, bassoon

II

Sinfonia Concertante for Violin, Viola, and Orchestra, K. 364 Mozart Allegro maestoso Andante Presto

Hirono Oka, violin Matthias Buchholz, viola

III

Concerto in C minor for Piano and Orchestra, K. 491
Allegro
Larghetto
Allegretto
(cadenzas by Ira Levin)

rozart

Ira Levin, piano

INTERMISSION

IV

Concerto in A major for Violin and Orchestra, K. 219 Allegro aperto

rozart

Adagio

Rondeau: Tempo di Menuetto

Alison Dalton, violin

V

Sinfonia Concertante in Eb major, K. 297b, for Oboe, Clarinet, Bassoon, and Horn

Mozart

Allegro Adagio

Andantino con variazioni

Kathryn Greenbank, oboe Michael Hope, bassoon Anne Ament, clarinet Michael Gast, horn Nadina Mackie: Graduating student of Sol Schoenbach
Hirono Oka: Graduating student of Ivan Galamian and Arnold Steinhardt
Matthias Buchholz: Student of Michael Tree
Ira Levin: Graduating student of Jorge Bolet
Alison Dalton: Graduating student of Ivan Galamian and David Cerone
Kathryn Greenbank: Graduating student of John de Lancie
Anne Ament: Graduating student of Donald Montanaro
Michael Hope: Graduating student of Sol Schoenbach
Michael Gast: Graduating student of Mason Jones

THE ORCHESTRA

VIOLINS

Carmit Zori
Connie Knudson
Ralph de Souza
Ming-Feng Hsin
Laura Park
Michi Sugiura
Suzanne Leon
Cathy Meng

Robert Rinehart
Maurice Sklar
Diane Pascal
Celine Leathead
Da Hong Seetoo
Ivan Chan

VIOLAS

Pamela Askew Karie Prescott Igor Polesitsky J yce Ramée Suzanne Rousso Donna Randall

CELLOS

Jonathan Spitz Ramon Bolipata Michael Kannen David Ellis Keith Robinson

DOUBLE BASSES

David Williamson David Fay

FLUTE

Gigi Mitchell

OBOES

Mark McEwen Betsy Starr

CLARINETS

Paul Garment David Neuman

BASSOONS

Michael Hope Richard Ranti

HORNS

in K. 491, 297b: Steven Silverman, Theodore Peter in others: Theodore Peters, Steven Silverman

TRUMPETS:

Benjamin Mundy Joseph Burzinski

TIMPANI

Christopher Allen

STAGE MANAGERS

Calvin Liddle Steven Silverman Nicolas Tsolainos

LIBRARIAN

Dr. Edwin E. Heilakka

April 27, 1981 5 P.M.

MEMORIAL FOR MAX ARONOFF (1906-1981)

1

J. S. Bach: Brandenburg Concerto #6-Adagio Ma Non Tanto

Violas

Pamela Askew Joyce Ramee Suzanne Rousso Rachel Swerdlow Igor Polesitsky Phyllis Kamrin Donna Randall

Keith Robinson, Cello David Fay, Double Bass Darryl Hobson-Byrd, Harpsichord

II

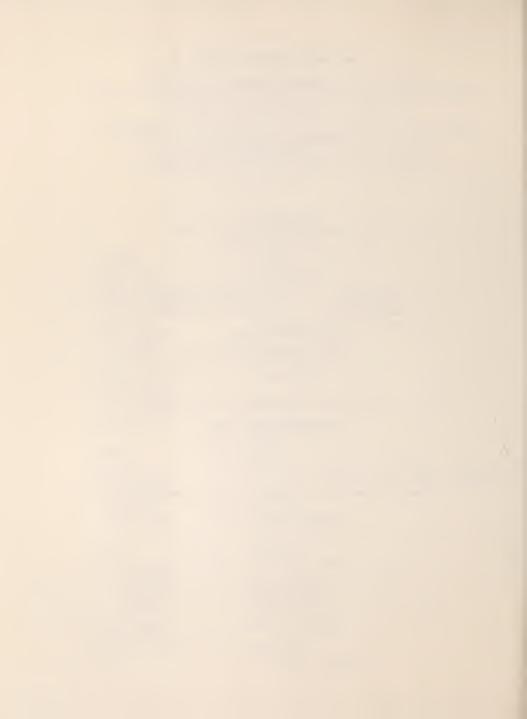
Franz Schubert: Litany For All Souls' Day

Joseph dePasquale, Viola Dr. Vladimir Sokoloff, Piano

III

Johannes Brahms: Agitato (From Quartet in B flat, opus 67)

The Curtis String Quartet



THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 27 April 1981 at 8:00pm

FORTY-SIXTH STUDENT RECITAL

I

Suite pour Orgue, Op. 5 Prélude Sicilienne Toccata Maurice Duruflé (1902-)

Diane Meredith Belcher, organ

II

Fanfare

Final

Josquin Des Pres (1440-1521)

Fugue in G minor ("The Little")

Johann Sebastian Bach (1685-1750)

Quintet No. 2 for Brass Presto Theme and Variations Allegro Victor Ewald (1860-1935)

Variations on an American Folk Song (I.B.J.)

Traditional

The Goliard Brass Quintet

James Bittner, trumpet Timothy Soberick, trombone
Benjamin Mundy, trumpet Larry Bird, bass trombone
Michael Gast, horn

INTERMISSION

III

Sonate pour Flute, Alto, et Harpe Pastoral Interlude

Claude Debussy (1862-1918)

David Gentsweg, flute Karie Prescott, viola Anne Sullivan, harp

ΙV

Quintet in Eb major for Piano and Strings, Op. 44 Robert Schumann
Allegro brillante (1810-1856)
In modo d'una marcia, un poco largamente
Scherzo: molto vivace
Allegro ma non troppo

Hirono Oka, violin Ralph de Souza; viola Robert Rinehart, violin David Ellis, cello Keiko Sato, piano

Diane Meredith Belcher: Student of John Weaver
James Bittner: Graduating student of Frank Kaderabek
Benjamon Mundy: Student of Frank Kaderabek
Timothy Soberick: Graduating student of Glenn Dodson
Larry Bird: Graduating student of Glenn Dodson
David Gantsweg: Student of Julius Baker and John Krell
Michael Gast: Graduating student of Mason Jones
Karie Prescott: Graduating student of Michael Tree
Anne Sullivan: Graduating student of Marilyn Costello
Hirono Oka: Graduating student of Ivan Galamian and Arnold Steinhardt
Robert Rinehart: Student of Ivan Galamian and David Cerone
Ralph de Souza: Graduating student of Ivan Galamian and Jascha Brodsky
David Ellis: Student of David Soyer
Keiko Sato: Student of Micczyslaw Horszowski

Karen Tuttlr prepared the Debussy Felix Galimir prepared the Schumann

The Steinway is the official piano of the Curtis Institute of Music.

For concert information please call Howard Kornblum (893-5260)

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

SYMPHONY ORCHESTRA

OF

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

conducted by

ROBERT SHAW



THURSDAY, 30 APRIL 1981

8:00 P.M.

THE ACADEMY OF MUSIC

PHILADELPHIA

SYMPHONY ORCHESTRA

OF

THE CURTIS INSTITUTE OF MUSIC

conducted by

ROBERT SHAW

with

Laura Davis, soprano Sharon Anstine, contralto Noel Velasco, tenor Reginald Pindell, bass-baritone

THE HAVERFORD-BRYN MAWR-SWARTHMORE CHORUS

I

Leonore Overture No. 3 in C major, Op. 72a Beethoven

П

Overture to "Egmont", Op. 84 Beethoven

INTERMISSION

ш

Symphony No. 9 in D minor, Op. 125 "Choral".....Beethoven

Allegro ma non troppo, un poco maestoso Molto vivace Adagio molto e cantabile

Presto - Allegro assai

Coordination and initial preparation of the full chorus: Tamara Brooks Initial preparation of Haverford-Bryn Mawr chorus: Paula Creamer Initial preparation of Swarthmore chorus: Peter Gram Swing

Max N. Carol Joseph E. Fischoff William Goldman Foundation and Friends of The Curtis Institute

This concert has been made possible in part through the generosity of the Samuel S. Fels Fund and the Provident National Bank of Philadelphia.

ROBERT SHAW, Music Director and Conductor of the Atlanta Symphony Orchestra and regular guest of the nation's major orchestras, is indisputably a pioneer in music. Of most recent acclaim are his revolutionary digital recordings with the Atlanta Symphony Orchestra and Chorus, the first American orchestra ever to use this innovative sonic technology. Mr. Shaw is the founder and conductor of the famed Robert Shaw Chorale, commissioner of Hindemith's powerful requiem, When Lilacs Last in the Dooryard Bloom'd, builder of the Atlanta Symphony, protege of Arturo Toscanini and George Szell, and was recently appointed during the Carter administration to serve a six-year term on the National Council on the Arts. Ongoing conducting relationships with the Philadelphia Orchestra, the Los Angeles Philharmonic, the Pittsburgh and National Symphonies as well as the Minnesota Orchestra attest to national reconnition for his outstanding musicianship.

Among Mr. Shaw's honors are five Grammy awards (one of which was also a "Gold Record", the first RCA classical recording to sell more than a million copies), two ASCAP awards for service to contemporary music, and honorary degrees and awards from twenty-eight U. S. colleges, universities, and foundations, including the first Guggenheim Fellowship ever awarded to a conductor, and the Alice M. Ditson (Columbia University) Award for Service to American Music.

TAMARA BROOKS is Chairman of the Department of Music at Haverford College and is Director of Orchestral and Choral Music at Haverford and Bryn Mawr Colleges. In Philadelphia, she conducts at The New School of Music and is Music Director of Mendelssohn Club. Brooks has been Guest Conductor of the Istanbul Symphony and the National Broadcasting Orchestra of Cyprus and has taped radio and television performances for British, Cypriot, Turkish, Dutch, French, Greek and American national broadcasting companies. A champion of twentieth-century music, she has premiered many contemporary orchestral and choral works.

LAURA DAVIS is a fourth-year student at Curtis, studying with Marianne Casiello. **SHARON ANSTINE** is in her second year at the Institute and studies with Raquel Adonaylo.

NOEL VELASCO is a second-year student at Curtis, studying with Mrs. Casiello.

REGINALD PINDELL, in his second year at Curtis, studies with Miss Adonaylo.

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Louise Curtis Bok (later Mrs. Efrem Zimbalist, Sr.), the Institute - a totally scholarship school accepting students only by rigorous audition - has, since its inception, remained relentlessly faithful to the concept and purpose of the remarkable woman who founded it: "to hand down through contemporary masters the great traditions of the past; to teach students to build on this heritage for the future."

Among those contemporary masters who have been or are now on the faculty of the Institute are some of the most celebrated musicians of the 20th century, including Leopold Stokowski, Fritz Reiner, Leopold Auer, Efrem Zimbalist, Josef Hofmann, Wanda Landowska, Mieczyslaw Horszowski, Gregor Piatigorsky, Samuel Barber, Rudolf Serkin, Jorge Bolet, John de Lancie, George Rochberg, Ned Rorem, Jaime Laredo, Todd Duncan, Marcella Sembrich, Elizabeth Schumann, Boris Goldovsky, Marcel Tabuteau, and William Kincaid.

The Institute's orchestra comprises nearly 100 players, all currently studying at the school. The orchestra rehearses weekly under the direction of William Smith, Associate Conductor of The Philadelphia Orchestra, and gives public and private concerts, a number of which, in recent years, have been broadcast live over station WUHY-FM, with such conductors as Rafael Frühbeck de Burgos, Riccardo Muti, the late Paul Paray, Joseph Silverstein, the late Walter Susskind, Calvin Simmons, and Oscar Shumsky.

John de Lancie, Director

VIOLINS. Margaret Batjer* Hirono Oka Carmit Zori Mei-Chen Liao Sarah Kwak Ralph de Souza Nicolas Danielson Alison Dalton Nancy Bean Cathy Meng Michi Sugiura Maria Bachmann Amos Jones Suzanne Leon

Connie Knudson* Laura Park Sharman Plesner Maurice Sklar Ming-Feng Hsin Robert Rinehart Gerard Korsten Joan Shih Jun-China Lin Celine Leathead Violaine Melancon Diane Pascal Da Hong Seetoo Ivan Chan

VIOLAS

Thomas Turner Pamela Askew Karie Prescott Igor Polesitsky Joyce Ramée Suzanne Rousso Donna Randall Phyllis Kamrin Matthias Buchholz Geraldine Rice George Pascal Amy Brandfonbrener Rachel Swerdlow Nancy Thomas

CELLOS

Michal Schmidt* Bruce Wang Jonathan Spitz Ramon Bolipata Michael Kannen David Ellis Gita Roche Daniel Wang Sara Sant'Ambrogio Raymond Wang Lisa Leininger Keith Robinson

DOUBLE BASSES

Joanne Di Maria David Fav Stephen Groat Calvin Liddle Nicolas Tsolainos David B. Williamson

HARPS

Susan Bennett Therese Elder Konrad Nelson Anne Sullivan

FLUTES

Lisa Davis bc David Gantsweg a Gigi Mitchell Heidi Ruby

PICCOLO Giai Mitchell

OBOES Jonathan Blumenfeld c Kathryn Greenbank ab Mark McEwen Betsy Starr

CLARINETS

Anne Ament ab Paul Garment David Neuman Lassé Paulsson c

RASSOONS

Michael Hope c Nadina Mackie ab Nancy McDermid Richard Ranti

CONTRABASSOON Richard Ranti

HORNS

Duncan Brinsmead Michael Gast abc Theodore Peters Steven Silverman Martin Tipton

TRUMPETS

James Bittner ac Joseph Burzinski Scott Marinob Benjamin Mundy

TROMBONES

Torsten Edvar Timothy Soberick bc Debra Taylor

BASS TROMBONE

Larry Bird

TIMPANI AND PERCUSSION Christopher Allen Carol Stumpf * David Sulvetta Stephen Gillespie 1

STAGE MANAGERS

Calvin Liddle Steven Silverman Nicolas Tsolainos

LIBRARIAN Dr. Edwin E. Heilakka

DIRECTOR OF CONCERT PROGRAMS

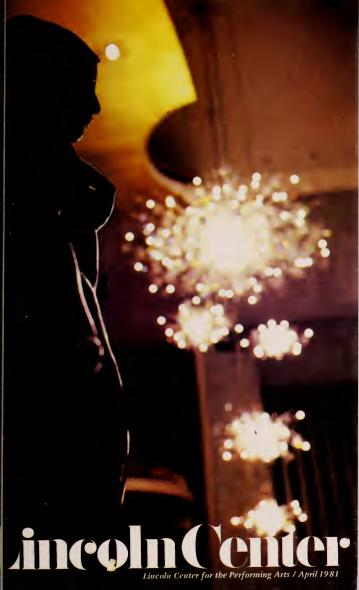
Dr. Vladimir Sokoloff CONCERT DIVISION

DIRECTOR Howard Kornblum

principal

a principal in Op. 84 b principal in Op. 72a

c principal in Op. 125 1 guest performer









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Geraldine Chaplin talks about her 'first time'



To be perfectly blunt, it was a bit disappointing. Oh, it was good...but not at all what I had expected.

As I recall, it all started at a party in Madrid. I felt a tap on my shoulder and when I turned around there stood this wonderfully attractive young man.

"Campari?" he asked.
"No" I said. "Geraldine."
He laughed and ordered
Campari and soda for me,
Campari and orange juice for
himself.

It all seemed innocent

enough...but what followed was a truly bittersweet experience...one that left me far more intrigued than satisfied. (Come to think of it, it was a lot like eating a mango. You see, I wasn't crazy about them the first time either.)

So I tried it again. And it was wonderful.

And there are so many different ways to enjoy it. Once I even tried it on the rocks. But I wouldn't recommend that for beginners.

Now, as for that handsome young man, we're still very close. But I'll let you in on a secret. That was his first time, too. And to this day he still hasn't acquired a taste for it.

I guess that's because he's never had it a second time.

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Stagebill Vol.VIII, No. 8 APRIL 1981

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1081-82 Metropolitan Opera

The Metropolitan Opera's repertory list of 27 operas for 1981-82, the longest in many years, happened because of a unique situation-two triple bills. One of these is a new production of Stravinsky works, the composer's first entry into Met repertory since The Rake's Progress almost 30 years ago. Now he comes back on Dec. 3 aided by designer David Hockney and director John Dexter, the good shepherds of this season's Parade. The three Stravinsky works are Le Rossignol (1914), composed in the artist's Russian style, Oedipus Rex (1926), a neo-classical opera-oratorio, and the ballet Le Sacre du Printemps (1913), choreographed by Gray Veredon. The conductor of the three will be music director James Levine and Gil Wechsler will design the lighting as he will for all the new productions.

Levine will also conduct the other triple bill, Puccini's Trittico. In 1976 Renata Scotto sang the leading soprano roles in all three operas; next fall she will repeat the feat. In Il Tabarro Cornell MacNeil will repeat his Michele with Vasile Moldoveanu as Luigi; in Suor

Angelica Bianca Berini and Jocelyne Taillon will share the Old Princess and as Gianni Schicchi, Gabriel Bacquier will return to the Met after a two-season absence. Miss Scotto will also be heard in the title role of the opening night Norma. The event, on Sept. 21, will feature Tatiana Troyanos as Adalgisa and Placido Domingo in his first Pollione; Levine will conduct.

A new production by Franco Zeffirelli of Puccini's La Bobème finds Teresa Stratas as Mimi, Miss Scotto as Musetta and Jose Carreras as Rodolfo. The Guild Benefit welcoming Bobème will take place on Dec. 14; it will be the first production by Zeffirelli at the Met since his momentous Otello, in 1972.

The labor problems of 1980 forced the cancellation of the new production of Cosi fan tutte, scheduled for last November. Finding time to rehearse it for 81-82 was a challenge difficultly met; the results will be enjoyed on Jan. 29 when Levine will lead a cast headed by Kiri Te Kanawa as Fiordiligi. Maria Ewing will sing Dorabella and Kathleen Battle, Despina, with the male equation

Speight Jenkins



"Meet me at the King's Wharf, dear."

"We're sailing somewhere?"

"It's a restaurant. And great."

"Is it near?"

"Just opposite the park. We can walk."

"Before the performance or after?"

"Have it your way."

"Don't I always, darling?"

"I'll call Henry for a reservation."

"Henry the Eighth?"

"No, Henry at (212) 247-0300."



At Marriott's Essex House, 160 Central Park South, New York 10019 completed by David Rendall, James Morris and Donald Gramm. Colin Graham, the director of this season's *La Traviata*, will stage the Mozart work, Hayden Griffen will design the sets, and Deirdre Clancy the costumes.

Andrew Davis, who made a successful debut this season leading Salome, returns next season for the new production of 11 Barbiere di Siviglia in a production by John Cox and sets by Robin Wagner (Wagner has designed sets for many Broadway shows, including 42nd Street and A Chorus Line). Marilyn Horne will play Rosina, one of her best loved roles, with Enzo Dara in his Met debut as Dr. Bartolo, Pablo Elvira in the title role, and Rockwell Balke as Almaviya.

The fifth new production will see the first of two major conducting debuts next season, Riccardo Chailly, known principally to New Yorkers for his recent fine opera recordings, will lead the new mounting of Les Contes d'Hoffmann, with Domingo in the title role. The event, a Guild benefit on March 8, will have a production by Otto Schenk with sets by Guenther Schneider-Siemssen, the team that gave New Yorkers the successful Tannhäuser of 1977 (to be repeated next season under Levine, with Leonie Rysanek, Mignon Dunn, Richard Cassilly, Bernd Weikl and Simon Estes). In the Hoffmann which marks Domingo's second premiere of a new Met production of the work, Christiane Eda-Pierre will sing Antonia, Ruth Welting, Olympia and Miss Troyanos, Giulietta. The four villains will be played by Michael Devlin (in later performances James Morris), and the four secondary foils by the French character artist, Michel Sénèchal (in his Met debut).

Bernard Haitink, music director of the Concertgebouw, also makes his debut next season leading a revival of *Fidelio* with Shirley Verrett in the title role, Siegfried Jerusalem as Florestan and the acclaimed Danish baritone Leif Roar in his debut as Pizarro.

One of the big events of next season



Our best performance comes after the curtain falls.

is an almost complete Ring cycle. Due to the inability of the Met to rehearse Das Rheingold and Götterdämmerung in the fall of 1980, it became impossible to find enough rehearsal time next fall to make ready the full Ring of the Nibelung. It was therefore decided to drop Die Walkine, which has more major characters not involved in the rest of the cycle (Siegmund, Sieglinde, Hunding, plus the eight Valkyries). Under the baton of Erich Leinsdorf Das Rheingold boasts the debuts of Heinz Zednik as Loge,



Hermann Becht as Alberich, Birgit Finnilae as Erda, Eva Randova as Fricka and Elisabeth Payer as Freia. Franz Ferdinand Nentwig will sing Woten and Franz Mazura, acclaimed this season for Dr. Schoen in Lulu will also sing Alberich. Siegfried and Götterdämmerung have Roberta Knie and Manfred Jung as Brünhilde and Siegfried. Donald McIntyre will sing the Wanderer in Siegfried and both Zednik and Ragnar Ulfung the Mime. In Götterdämmerung Nentwig

enacts Gunther and Aage Haugland Hagen. Wagnerians have cause to rejoice because the three *Ring* operas and *Tann-bäuser* will be joined by yet another of the composer's works *Parsifal*, conducted by Levine, with Mignon Dunn as Kundry and Peter Hofmann in the title role.

Verdi has a great year, too. One of the high points of the 1973-74 season was the new production of I Vespri Siciliani, staged by Dexter and conducted by Levine. The opera returns next season with the same team, plus Miss Scotto as Elena, Wieslaw Ochman as Arrigo. Sherrill Milnes as Montfort and Ruggero Raimondi as the evil Procida, In later performances Vasile Moldoreanu sings Arrigo and Angeles Gulin will make her debut as Elena. Vespri (1855) will be the last of next season's chronological study of Verdi of the middle years. It begins with Luisa Miller (1849), skips Stiffelio (1850) which is not in the Met's repertory, then moves through Rigoletto (1851), Il Trovatore (1853) and La Traviata (1853) which immediately preceded Vespri. The Luisa Miller boasts Luciano Pavarotti as Rodolfo with Katia Ricciarelli as Luisa and Leo Nucci as Miller, while in some of the Rigoletto's Pavarotti sings the Duke, conducted by Levine, with Milnes as Rigoletto and Miss Eda-Pierre as Gilda. The first Rigoletto has Judith Blegen, Juan Lloveras, and Matteo Manuguerra, with Giuseppe Patané conducting.

The next Verdi opera historically is Il Trovatore, a red-letter event next season because it marks the return to the Met of Leontyne Price, absent since 1978-79. Miss Price will sing Leonora the role of her Met debut, and James Conlon will conduct. This season's new production of La Traviata returns with Nicola Rescigno conducting two Violettas: Miss Ricciarelli and Catherine Malfitano. Giuliano Ciannella will sing Alfredo as will Dano Raffanti in his Met debut, and Renato Bruson will return to the Met as Germont.

Two of Giacomo (Continued on p. 18)

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ACT II, SCENE I (continued)

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"Leonore" Overture No. 3, Op. 72a

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Intermission

The "Beethoven Medal" will be presented by The Beethoven Society to Rudolf Serkin, and accepted on his behalf by Mr. Shaw.

Symphony No. 9, in D minor, Op. 125 ("The Choral")

- I Allegro ma non troppo, un poco maestoso
- II Molto vivace, presto
- III Adagio molto e cantabile, andante moderato
- IV Allegro assai, Quartet and Chorus
- LAURA MAY DAVIS, Soprano
- SHARON ANSTINE, Contralto NOEL VELASCO, Tenor
- REGINALD PINDELL, Bass-Baritone

Mr. Shaw's Management is HAROLD SHAW CONCERTS, INC 1995 Broadway New York, N.Y. 10023

Haverford-Bryn Mawr Director: Paula Creamer Swarthmore Director: Peter Gram Swing Coordinator of full chorus: Tamara Brooks

This concert is made possible in part by public funds from the New York State Council on the Arts, and through the generosity of the Samuel S. Fels Fund and the Provident National Bank of Philadelphia.

Ode an Die Freude

O Freunde, nicht diese Töne! Sondern lasst uns angenehmere anstimmen und freudenvollere!

-Ludwig van Beethoven

Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten seuertrunken, Himmlische, dein Heiligtum! Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanster Flügel weilt.

Wo dein sanfter Flügel weilt. Wem der grosse Wurf gelungen, Eines Freundes Freund zu sein, Wer ein holdes Weib errungen, Mische seinen Jubel ein! Ja. wer auch nur eine Seele Sein nennt auf dem Erdenrund! Und wer's mie gekonnt, der stehle Weinend sich aus diesem Bund. Freude trinken alle Wesen An den Brüsten der Natur;

An den Brüsten der Natur; Alle Guten, alle Bösen Folgen ihrer Rosenspur. Küsse gab sie uns und Reben

Einen Freund, geprüft im Tod; Wollust ward dem Wurm gegeben, Und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen

Durch des Himmels prächt gen Plan, Laufet, Brüder, eure Bahn, Freudig, wie ein Held zum Siegen. Seid umschlungen Millionen. Diesen Kuss der ganzen Welt! Brüder! Überm Sternenzelt Muss ein lieber Vater wohnen. Ihr stürzt nieder. Millionen? Ahnest du den Schopfer, Welt? Sych' ihn über m Sternenzelt! Über Sternen muss er wohnen.

—Friedrich von Schiller

Ode to Joy

O friends, no more these sounds! Let us sing more cheerful songs, more full of joy!

lov, bright spark of divinity,

Daughter of Elvsium, Fire-inspired we tread Thy sanctuary. Thy magic power reunites All that custom has divided, All men become brothers Under the sway of thy gentle wings. Whoever has created An abiding friendship, Or has won A true and loving wife, All who can call at least one soul theirs. Join in our song of praise; But any who cannot must creep tearfully Away from our circle. All creatures drink of joy At nature's breast. Just and unjust Alike taste of her gift; She gave us kisses and the fruit of the vine. A tried friend to the end. Even the worm can feel contentment. And the cherub stands before God! Gladly, like the heavenly bodies Which He set on their courses Through the splendor of the firmament, Thus, brothers, you should run your race,

You millions, I embrace you. This kiss is for all the world! Brothers, above the starry canopy There must dwell a loving Father. Do you fall in worship, you millions? World, do you know your Creator? Seek Him in the heavens, Above the stars must He dwell.

As a hero going to conquest.

Meet the Artists



Robert Shaw is Music Director and Conductor of the Atlanta Symphony Orchestra and a regular guest of the nation's major orchestras. The founder and conductor of the famed Robert Shaw Chorale, commissioner of Hindemith's powerful Requiem, When Lilass Last in

the Dooryard Bloom'd, and builder of the Atlanta Symphony, Mr. Shaw was a protégé of Arturo Toscanini and George Szell and was appointed by former President Carter to serve a six-year term on the National Council on the Arts. Ongoing conducting relationships with The Philadelphia Orchestra, the Los Angeles Philharmonic, the Pittsburgh and National Symphonies, as well as the Minnesota Orchestra, attest to national recognition for his outstanding musicianship.

Born in California in 1916, Mr. Shaw came to music by way of philosophy, English literature and religion at Pomona College. During the illness of the Glee Club conductor Shaw was asked to lead the group for a term. When Fred Waring heard a concert Shaw confred Waring heard a concert Shaw con-

ucted, he was invited to organize Waring's lee Club. The rest became musical history. It was in 1946 that Arturo Toscanini said, In Robert Shaw I have at last found the aestro I have been looking for." In the years nce, Mr. Shaw's career has continually perited that high praise. By 1948 the Robert haw Chorale had been founded. Its tours of orty states and twenty-one countries inluded a highly successful visit to the Soviet nion in 1962. Mr. Shaw was simultaneously ursuing his career as a symphonic conducor. He was Music Director of the San Diego ymphony from 1953 to 1957. He joined The leveland Orchestra in 1956, working closewith George Szell. In 1966 Robert Shaw ecame Music Director of the Atlanta Symhony and, within a few years, built what vas then a good orchestra into the outtanding one it is today

His honors include five Grammy Awards one of which was also a "Gold Record," and he first RCA classical recording to sell more han a million copies), two ASCAP awards or service to contemporary music, and onorary degrees and awards from twenty-light U.S. colleges, universities and foundations, including the first Guggenheim Felowship ever awarded to a conductor and the lice M. Ditson (Columbia University) ward for Service to American Music.

aura Davis, soprano, is a fourth-year tudent of Marianne Casiello. She is from 1ld Saybrook, Connecticut. Sharon Anstine, ontralto, is a second-year student of Raquel donaylo and is from York, Pennsylvania. loel Velasco, tenor, a second-year student f Marianne Casiello, comes from The 'hilippines. Reginald Pindell, baritone, is a econd-year student of Raquel Adonaylo. He from Baltimore, Maryland.

he Curtis Institute of Music opened in hiladelphia on October 1, 1924. Founded by Mary Louise Curtis Bok (later Mrs. Efrem Zimbalist, 5r.), the Institute—a totally tolarship school accepting students only by igorous audition—has, since its inception, emained relentlessly faithful to the concept and purpose of the remarkable woman who ounded it: "to hand down through contemerary masters the great traditions of the ast; to teach students to build on this seritage for the future."

Among those contemporary masters who have been or are now on the faculty of the institute are some of the most celebrated nusicians of the twentieth century, including Leopold Stokowski, Fritz Reiner, Leopold Auer, Efrem Zimbalist, Josef Hofmann, Anda Landowska, Mieczyslaw Horszowski, Diegor Piatigorsky, Samuel Barber, Rudolferkin, Jorge Bolet, John de Lancie, George Rochberg, Ned Rorem, Jaime Laredo, Todd Duncan, Marcella Sembrich, Elisabeth ichumann, Boris Goldovsky, Marcel

Balanchine, Butterfly, Billie and Bach

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concerts, a number of which, in recent year have been broadcast live over station WIJHY FM, with such conductors as Rafael Frühbec de Burgos, Riccardo Muti, the late Pau Paray, Joseph Silverstein, the late Walte Susskind, Calvin Simmons, and Osca Shumsky.

THE ORCHESTRA

Violins Margaret Batjer* Hirono Oka Carmit Zori Mei-Chen Liao Sarah Kwak Ralph de Souza Nicolas Danielson Alison Dalton Nancy Bean Cathy Meng Michi Sugiura Maria Bachmann

Amos Iones

Suzanne Leon

Connie Knudson* Laura Park Sharman Plesner Maurice Sklar Ming-Feng Hsin Robert Rinehart Gerard Korsten Ioan Shih Jun-Ching Lin Celine Leathead Violaine Melançon Diane Pascal Da Hong Seetoo Ivan Chan

Thomas Turner* Pamela Askew Karie Prescott Igor Polesitsky Jovce Ramée Suzanne Rousso Donna Randall Phyllis Kamrin Matthias Buchholz Geraldine Rice George Pascal Amy Brandfonbrener Rachel Swerdlow Nancy Thomas

Cellos Michal Schmidt* Bruce Wang Jonathan Spitz Ramon Bolipata Michael Kannen David Ellis Gita Roche Daniel Wang Sara Sant'Ambrogio Raymond Wang Lisa Leininger Keith Robinson

Double Basses Ioanne Di Maria David Fay Stephen Groat Calvin Liddle Nicolas Tsolainos David B. Williamson

Harps Susan Bennett Therese Elder Konrad Nelson Anne Sullivan

Stage Managers Calvin Liddle Steven Silverman Nicolas Tsolainos

Librarian Dr. Edwin E. Heilakka Director of Concert Programs Dr. Vladimir Sokoloff

Concert Division Director Howard Kornblum

Flutes Lisa Davis (b, c) David Gantsweg (a) Gigi Mitchell Heidi Ruby

Piccolo Gigi Mitchell

Oboes Ionathan Blumenfeld (c) Kathryn Greenbank (a, b) Mark McEwen Betsv Starr

Clarinets Anne Ament Paul Garment David Neuman Lassé Paulsson

Bassoons Michael Hope (c) Nadina Mackie (a, b) Nancy McDermid Richard Ranti

Contrabassoon Richard Ranti

Duncan Brinsmead (a, b, c) Michael Gast Theodore Peters Steven Silverman

Martin Tipton Trumpets James Bittner (a, c) Joseph Burzinski

Scott Marino (b) Benjamin Mundy Trombones Torsten Edvar

Timothy Soberick (b, c) Debra Taylor Bass Trombone

Larry Bird Timpani and Percussion Christopher Allen Marc Silverberg

David Sulvetta * principal a principal in Op. 84

Carol Stumpf*

b principal in Op. 72a c principal in Op. 125





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(Continued from page 10) Puccini's most popular operas Madama Butterfly and Tosca will be presented in addition to the new production of La Bobeme and the revival of the Trittico already mentioned. Nicole Lorange makes her debut as Cio-Cio-San (Gilda Cruz-Romo and Teresa Zylis-Gara also sing the part), while Miss Zylis-Gara and Carol Neblett enact Tosca. The conductor of Butterfly is the young American, Thomas Fulton and Patane will lead Tosca.

Three major German operas complete the line up. Mozart's *Die Entführung aus dem Serail* will return led by Levine, with Edda Moser as Constanze, Kathleen Battle as Blondhen, Stuart Burrows as Belmonte, and Martti Talvela as Osmin; *Die Zauberflöte* will see Miss Battle as



Pamina and the debut of Thomas Allen as Papageno; and *Hansel and Gretel* has Judith Blegen and Miss Troyanos in the title roles.

Two other events make 1981-82 a very special season. On Dec. 4 Luciano Pavarotti will take part in a concert, with Levine conducting the Metropolitan Opera orchestra and on the matinee of February 20 Miss Price, Miss Horne, Domingo and John Cheek will sing the Verdi Requiem under the baton of Levine. This marks the work's first performance at the Met since the unforgettable afternoon in 1964, when a Requiem marked the death of John Kennedy.

Speight Jenkins writes music criticism for the New York Post.

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New York Philharmonic Radiothon

New York Philharmonic celebrates its fourth Radiothon in collaboration with radio station WQXR on April 24th, 25th and 26th.

When the New York Philharmonic was founded in 1842, it played only for a local audience of its subscribers and those who bought whatever single-admission tickets were left over. Time and technology have changed all that. Improved means of transportation have made possible the orchestra's tours through which it reaches a vast audience in this country and abroad. Radio and television regularly carry its concerts from coast to coast, and recordings take Philharmonic performances to the furtheest corners of the earth.

Here in New York, the Philharmonic has constantly tried to reach a wider public within its home community, and to do so it has added such things as the Young People's Concerts and the series of free summer concerts in the city's parks. Once a year the Philharmonic "goes public" in another way and in-

cludes the community at large in its fundraising activities with a Phone Festival Radiothon. This year in collaboration with radio station WQXR the Philharmonic will.have its fourth Radiothon on April 24, 25, and 26, and for the fourth year Mayor Edward Koch will proclaim that week New York Philharmonic Week.

Station WQXR will set up a broadcasting facility in the ticket lobby of the orchestra's home, Avery Fisher Hall, and special programming originated at this nerve center will be carried on WQXR, which is donating sixty consecutive hours of air time beginning Friday morning, April 24, at 9:05. Around the clock for three days listeners will be urged to phone in their contributions to the Philharmonic.

As is usual these days, there are gifts for the donors, and a catalog of these premiums has been mailed to lists of

William Livingstone



Philharmonic subscribers and other friends of the orchestra. Copies of the gift catalog are also available at Avery Fisher Hall, Included are a dozen special Philharmonic gifts created for the Phone Festival Radiothon, such as a red octopus kite (\$5), a limited edition poster designed by Gloria Vanderbilt (\$10), and a Philharmonic necktie (\$20), Available for the first time is Volume One of a series of historic Philharmonic performances-Mahler's Symphony No. 5 and Strauss' Death and Transfiguration conducted by Dimitri Mitropoulos, who was the orchestra's music director from 1951 to 1957. This two-record set costs \$20.

The catalog includes descriptions of more than 500 gifts, which will be presented to donors during the Radiothon, depending on the size of their contributions. A donor of \$5, for example, is entitled to a pass to the Thalia Theatre. If one contributes \$3,500, one may have a dinner party for sixty friends at the luxurious Celanese House or a cocktail party for a hundred guests. Certain items, such as a case of champagne or a week for two in Mexico or London, have no fixed price, but will be auctioned on the air.

For the majority of us whose donations will be in a modest two or three figures there are many prizes to choose from, including flowers, perfume, and cosmetic services. Food, drink, and restaurant meals are popular items. A donor of \$10 may choose to take nine friends to either Yum-Yum or Peppermint Park for an ice cream cone each. Lunches or dinners are available at a long list of restaurants. Dinner for two at Truffles is available to donors of \$30. Those who give \$125 may choose dinner for two at Fraunces Tavern, Sign of the Dove, 21 Club, or La Caravelle.

A number of recordings and books about music are on the list, as are pairs of tickets to a variety of concerts, opening nights of new productions at the New York City Opera Company (\$80), and such shows as Children of a Lesser God

(\$55) and A Chorus Line (\$60). A coupon book of ten passes to next summer's Mostly Mozart Festival will be given to a donor of \$75. Available magazine subscriptions include Food and Wine (\$15), Opera News (\$30), or Art in America (\$35). A donor of \$50 may choose Barron's, and one who gives \$80 may have a year of the Wall Street Journal.

In the human potential category a donor of \$10 may select a four-month Biorhythm chart, or a gift to the Philhar-

Opposite page: 1981 Phone Festival Radiothon Committee. Committee Chairman Jean Sloan, front row, second from left. Directly below: New York Philharmonic Music Director, Zubin Mebta (left), shares the WQNR microphone with on-air bost Henry Fogel, the orchestra's manager. Bottom: Avery Fisher takes a donor pledge during last year's Radiothon.







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PAVAROTTI MY OWN STORY

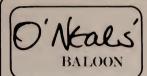
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monic of \$80 will bring you six one-hour German lessons from a former Berlitz teacher. A donor of \$150 may choose between a hypnosis session with a psychologist to stop smoking and a one-hour consultation with a well known psychiatrist. A donor of \$150 who is having trouble communicating with his dog may choose a session with a team of animal behaviorists who will teach owner and pet to understand each other. A donor of \$20 may choose a sleeping bag for his dog or cat from Pet Agree Co., and a three-night stay at Kennelworth's, a luxury hotel for pets, is available to the pet of someone who gives \$60.

According to the Philharmonic's Orchestra Manager Henry Fogel, what audiences like best about a Radiothon is the way it humanizes members of the orchestra who participate in a variety of ways. Many of the musicians will perform on the air and be interviewed during the Radiothon. Percussionist Buster Bailey offers home-baked pecan pies (made by his wife Barbara) to donors of \$35, or for the same amount a contributor may choose a game of chess with harpist Myor Rosen. For contributors of \$50, backstage tours will be conducted at Philharmonic rehearsals by such musicians as Bert Bial (contrabassoon), Irene Breslaw (viola), and Mike Gilbert (violin).

Ten couples who donate \$50 each will be invited to Sunday brunch with music in the Soho loft of the percussionist Morris Lang. Cellist Nancy Donaruma invites a donor of \$75 to join her for a one-hour horseback ride. A less energetic donor of that amount may choose a morning or afternoon of painting in the park with artist Raymond Sabinsky, who is also a Philharmonic violist. Several musicians offer lessons or coaching on their instruments, and contributors of \$600 and up can choose among various chamber groups made up of Philharmonic members who will present recitals in the donors' homes. Orchestra Manager Fogel and his wife Fran will cook a Chinese feast in their home for three



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couples who contribute \$150 per couple.

This year's New York Philharmonic Radiothon is the orchestra's fourth, but it is Henry Fogel's thirty-seventh. In the late 1960's, before he came to the Philharmonic, he was the first to apply these fund-raising techniques to helping a symphony orchestra erase its deficit. He raised \$8,000 for the Syracuse Symphony. Since then such fund-raising drives have become annual events for most major orchestras in the United States and Canada, and in the last dozen years radiothons have brought those orchestras a total of \$8 million!

Fogel says, "The biggest operational problem has always been keeping track of the premiums to be sure that we don't sell some gift three times when we have only one of whatever it is. This year premium control will be handled by computer, which will make it possible for us to organize our broadcasts better

and run them more smoothly." Honeywell is making the equipment available, and the Vancouver Symphony is donating the program in appreciation of Fogel's assistance with their Radiothon last November.

"In Vancouver," Fogel says, "an orchestra musician who was 6'7" tall offered dates with women over 6 feet, and we sold several of them. When the Houston Symphony had a Radiothon, a trombonist in the orchestra offered to take a donor for a canoe ride. That premium was selected by a lady, and six months later she and the trombonist were married."

Such romance cannot be programmed into a Radiothon, but Jean Sloan (Mrs. Donald R. Sloan), chairman of this year's event, speaks warmly of the friendly feelings that develop among volunteers of quite dissimilar backgrounds who become an extended Philharmonic family

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through their work on the Radiothon. "Our using a computer this year has replaced no one," Mrs. Sloan says, "but has actually created jobs. We can now use twenty people in our billing department instead of only six."

It will be easy to see this Philharmonic family at work in the lobby of Avery Fisher Hall on April 24, 25, and 26. There will be cameo appearances on the air by many musical celebrities, and regular broadcasters on the Radiothon will include the Philharmonic's commentator Martin Bookspan and such well known WQXR air personalities as George Jellinek, June LeBell, and Robert Sherman.

Grants from foundations and government agencies as well as large gifts from individuals and corporations are vital to the continued life of the New York Philharmonic. Exxon contributes generously to make possible the orchestra's radio

and television broadcasts, and the Bell System helps defray the expenses of the Philharmonic's tours. But Jean Sloan points out that last year's Radiothon raised a significant \$350,000 for the orchestra.

The Radiothon gives members of the audience a way to participate in the life of this artistic institution beyond simply buying tickets and going to concerts. This bond with the community it serves is also important to the life of the orchestra. If you wish to think of yourself as a member of the Philharmonic family, simply phone in a pledge. The number to call is 724-2131. The phone will be answered by another member of the family who will be delighted to hear from you.

William Livingstone is the Executive Editor of Stereo Review and a regular panelist on Texaco's Opera Quiz on the Saturday radio broadcasts of the Metropolitan Opera.





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The Classical Guitar

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Speaking about the instrument he almost singlehandedly brought to the serious concert stage, Andres Segovia has often said that "the guitar is like an orchestra seen through reversed binoculars. Everything is condensed to those six strings. With the guitar, you have all the timbre and color that you find in an orchestra. That is true of no other instrument except the organ."

There is, perhaps, a touch of understandably chauvinistic exaggeration there. But in the hands of a master, the guitar can indeed weave a magical spell that leaves the listener with at least the illusion of an almost orchestral variety of timbres. It is one of the more softspoken solo instruments, yet its powers are unique: Besides the timbral variety Segovia speaks of, the guitar offers the polyphonic and contrapuntal abilities of a keyboard instrument, combined with the expressive range characteristic of stringed instruments.

It also has something else going for it. Because it is at home in any musical genre-from the renaissance to the avant-garde, from folk to jazz to rock—the guitar can claim a broad populist appeal,



and, more significantly, an audience so attunded to the guitar itself that stylistic labels are not unbreachable boundaries. Thus, at a classical guitar recital, one is likely to find jazz buffs and rock fans mixed in with classical guitarists and regular recitalgoers. It should come as no surprise, therefore, (Continued on pg. 40)

Above: Portrait of Andres Segovia by Manuel Rivera, pencil, 1974.

Allan Kozinn



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Thomas Baldner, Conductor
YUVAL YARON, Violin
GARY HOFFMAN, Cello
IU CHAMBER CHOIR, Robert Porco, Conductor

RICHARD STRAUSS "Don Juan," Op. 20

IOHANNES BRAHMS Concerto for Violin and Cello, Op. 102

Allegro Andante

> Vivace non troppo YUVAL YARON, Violin, GARY HOFFMAN, Cello

> > Intermission

CHARLES IVES Symphony No. 4

Prelude

Allegretto—Adagio—Allegro—Etc.

Fugue

Very slowly

IU CHAMBER CHOIR, Robert Porco, Conductor Katsuhiko Watanabe, Assistant Conductor

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance. The taking of photographs and the use of recording equipment are not allowed in this building.



date

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Most

No one wakes up thinking, "Today I'm going to abuse my child."

Abuse is not something we think about, it's something we do. It runs against our nature, yet it comes naturally. It's a major epidemic, and a contagious one. Abused children often become abusive parents. Abuse perpetuates abuse.

Child abuse is a major cause of death for children under two. Last year in America, an estimated one million children suffered from abuse and neglect and at least 2,000 died

needless, painful deaths.

What's being done about prevention? Not enough. Preventive facilities are simply inadequate. Most social agencies deal with abusers and their victims after the damage

has been done.

Yet child abuse doesn't have to happen. With enough volunteers, local child abuse prevention programs such as crisis centers, selfhelp therapy programs for abusers. and other facilities could be formed to aid parents and children. With your help, eighty percent of all abusers could be reached. Please. Write for more information on child abuse and how you can help.

What will you do today that's more important?



Thomas Baldner began conducting professionally while a student in Berlin and Freiburg. Following undergraduate and graduate study at the Indiana University School of Music, he worked with Pierre Monteux for three summers. Baldner then founded the Greenwich, Connecticut, Philharmonic Orchestra and was its principal conductor for four years, before returning to Europe to guest conduct a number of renowned orchestras, including the Berlin Philharmonic, the London Philharmonic, the Santa Cecilia Orchestra and most of central Europe's radio orchestras. He led the Rheinisches Kammerorchester of Cologne, Germany on their European tours, recording dates, and radio and television appearances. serving as artistic director and principal conductor. He was also principal conductor of the Persian Radio and Television Orchestra in Iran. A winner of the International Competition for Conductors at Rome's Accademia Nazionale di Santa Cecilia, Thomas Baldner has repeatedly toured South America and performed as guest conductor for orchestras throughout the United States. Europe and the Middle East. He is presently chairman of the instrumental conducting faculty at Indiana University, where he regularly directs concerts by the university orchestras and performances by the IU Opera Theater.

Yuval Yaron, a former student of Josef Gingold at the IU School of Music, has also studied with Jascha Heifetz and has earned a number of major honors. A prize winner in the 1973 Paganini Competition in Genoa, Italy, he also shared the top prize in the Montreal International Violin Competition. In Helsinki, Finland, he not only won the Sibelius Prize, but also received a prize from the Finnish Radio for the best performance of the Sibelius Violin Concerto, and another prize from Helsinki's three leading newspapers. There, he also received the Audience's Choice Award, which carries with it a concert tour of Finland. Yaron has performed with the Israel Philharmonic and the Israel Chamber Ensemble, both under the baton of Zubin Mehta, and with Israel's National Radio Broadcast Orchestra. He has played numerous recitals in the United States, Canada and Europe, and has appeared with major American orchestras. He was awarded an artist diploma by the IU School of Music and joined the faculty in 1978.

Gary Hoffman, a former student of Janos Starker at the Indiana University School of Music, has won a number of major musical awards, including the Piatigorsky Artica Award, the Adolf Schiffer Memorial Prize for Cello at IU, a prize in the Montreal Symphony Competition, and the Rossanna M. Enlow Young Artists Award. He was also a finalist in the Sixth International Tchaikovsky Competition in Moscow, and has ap-

peared in New York City's Music at the Y series. In addition to touring with Music from Marlboro, Hoffman has performed numerous recitals and has appeared as a soloist with such orchestras as the Chicago Symphony, the Montreal Symphony, the Belgian Radio Symphony, the BSC Symphony of Wales, the Baltimore Symphony, the Toronto Symphony, the National Arts Centre Orchestra of Ottawa, and the Costa Rican National Symphony. He was awarded an artist diploma from the IU School of Music and joined the faculty in 1979.

Robert Porco, conductor of the Indiana University Chamber Choir, is the chairman of the choral department at the Indiana University School of Music, Before coming to IU in 1980, Porco taught voice, theory, music appreciation and jazz at the University of North Carolina, in addition to directing its choral activities. He has also taught choral music as part of the Harvard University summer programs, where he worked with Otto Werner Mueller, John Nelson, and Margaret Hillis. He has been associated with Robert Shaw and the Atlanta Symphony and is a former director of the Durham, North Carolina, Civic Choral Society. In addition to his choral conducting and teaching at the IU School of Music, Porco conducts concerts with university orchestras and performances of the IU Opera Theater.

INDIANA UNIVERSITY SCHOOL OF MUSIC

Formally established in 1921, the School of Music of Indiana University is one of the leading institutions in the world for advanced music study. The faculty of 140 includes many distinguished performers and artistteachers; the student body of 1,700 represents every state in the union and 39 foreign countries. The school, directed by Dean Charles H. Webb, offers instruction in virtually every area of musical endeavor, is the location of several special research facilities and sponsors nearly 1,000 concerts and recitals by the Opera Theater, Ballet Theater, IU Philharmonic, four other orchestras, bands, choruses, faculty and students. The Opera Theater, founded in 1948, has given well over 1,000 performances of more than 200 different operas, all done in English and ranging from pre-Baroque to the most avantgarde productions. As part of its special week-long "Music from I.U." series of concerts in New York, the Indiana University School of Music will be presenting, in addition to tonight's program, the following

Thursday, April 30, 8 PM, Abraham Goodman House
IU CHAMBER CHOIR
Robert Porco, Conductor

Sunday, May 3, 8 PM, Abraham Goodman House IU NEW MUSIC ENSEMBLE Frederick Fox, Director

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(Continued from page 31) that in New York alone, this audience sustains more that 100 classical guitar recitals each yearabout one every third day. And wherever there is a university or a local guitar society (that is, in most of this country's major cities), the guitar is nearly as omnipresent.

The instrument has a long and rather involved history, although the large six-string instrument we know today is sesentially a product of the 19th century. Depending how far you're willing to stretch definitions, guitar-like plucked instruments can be traced back to the ancient Greeks and Egyptians. The guitar's modern history, however, begins in Spain, where it was an alternative to the lute—the latter being a Moorish import, popular elsewhere in Europe, but evidently too much a reminder for the Spanish of the Moorish occupation of Iberia. Oddly enough, while the instru-

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Rapid-American Corporation The Siegfried & Josephine Bieber Foundatio Sherman Fairchild Foundation, Inc. Herman Goldman Foundation ment's Spanish origin has never been doubted, the earliest documentary evidence of the guitar has been found in Italy, in paintings and records dating from the early 15th century. In Italy, the instrument was called the viola da mano, or sometimes just the viola; in Spain, it was called the vibnela de mano, or vibuela.

The vibuela had six courses (a course being a pair of strings), each course tuned in unison, and what seems to be the only surviving example from the period was discovered in the Musee I aquemart-Andre, in Paris, during the 1920s. Its discoverer, the Spanish musicologist/ guitarist Emilio Pujol, had a copy made, and began including vibuela sections in his recitals, the music coming from published collections of vibuela music dating as early as 1536. Composers for the vibuela include Alonso Mudarra, Luvs de Narvaez, Luvs Milan, and others whose music is now commonly heard in transcriptions for the modern guitar.

Also current throughout Europe during the 15th and 16th centuries was a smaller, four course guitar. There was, in those days, nothing like today's standardization of instruments, and one can find instruments of varying sizes and shapes alternately called guitars and vihuelas. Likewise, the number of strings and courses varied between four and six. This period of the guitar's history is as tangled as it is intriguing, and it would be impossible to summarize it in this space.

In the 16th and 17th centuries, the guitar and lute were favored instruments in Europe's royal courts, and among the best known music of this period comes from Robert de Visee, a French guitarist and lutenist at the court of Louis XIV. But after the early 1600s, the guitar's popularity in most European countries—Spain being the notable exception—declined in favor of the violin, keyboards and, for another century or so, the lute. In Spain and Italy, 18th and early 19th century guitarists continued adding to



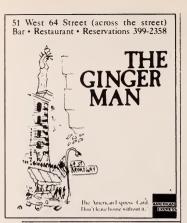


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the instrument's literature and experimenting with its physical structure. Six single strings replaced the courses, and the size of the guitar's soundbox (and, therefore, its loudness) was increased. And as the guitar as a whole became larger, instrument builders edged towards the guitar's current form by increasing the once subtle size difference between the top and bottom halves of its figure-eight shape.

This larger and louder concert instrument signaled the dawn of a new golden age for guitarists, the age of the touring virtuoso/composer—a phenomenon no doubt more familiar to most concert-goers in its pianistic and violinistic guises. The greatest of the 19th century guitarist/composers were Fernando Sor, a Spaniard whose works include ballets and operas as well as guitar music; and several Italians, the most important being Mauro Giuliani, whose sonatas and variation sets rival Sor's in difficulty and beauty.

Today's standard classical guitar is patterned after the Torres design. There have, of course, been changes, not the least of them being the switch from cargut to nylon strings in the late 1940s. Guitar makers and even physicists continue to search for ways of increasing the instrument's volume; and one guitarist, Narciso Vepes, has decided that the answer to many of the guitar's problems lies in the 10-string model he's been playing since the mid-1960s.

As for the Renaissance the instrument has seen in our century, Tarrega and his students, Miguel Llobet and Emilio Pujol, helped start it. But ultimately, it was Andres Segovia who carved out what is now a permanent place for the guitar in our concert halls, conservatories and record shops. Through transcribing and commissioning, he has created a new repertoire for the instrument. Now in his mid-eighties, Segovia continues to tour and record.

Allen Kozinn is a frequent contributor to arts publications throughout the country.

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The "Beethoven Medal" was presented by The Beethoven Society to Rudolf Serkin, and accepted on his behalf by Robert Shaw, 2 May 1981.



THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Sunday 3 May 1981

IN MEMORIAM

IVAN GALAMIAN 1903-1981

Quartet in Eb major, Op. 127
Maestoso - Allegro
Adagio ma non troppo
e molto cantabile
Scherzando vivace
Finale

Beethoven

THE GUARNERI STRING QUARTET

Arnold Steinhardt John Dalley Michael Tree David Soyer

Brief remarks
by
students and friends of Mr. Galamian



THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Monday 4 May 1981 at 8:00pm

THE CURTIS OPERA DEL ARTMENT presents AN EVENING OF OPERATIC SCENES

T

The Secret Marriage Trio, Act I

> Carolina Elisetta Fidalma

The Barber of Seville

Trio. Act I

Dr. Bartolo Lo Svegliato Giovinetto

Beatrice and Benedict Trio. Act I

> Hero Ursula Beatrice

Un Ballo in Maschera Trio, Act I

> Ulrica. Amelia Riccardo

Paula Brown

Angela Kiausas Ruth Starkey

TT

Giovanni Paisiello (1740 - 1816)

Douglas Hines Reginald Pindell Gregory Hopkins

III

April Woodall

Ruth Starkey Ruth D'Agostino

IV

Giuseppe Verdi (1813-1901)

Hector Berlioz

(1803 - 1869)

Domenico Cimarosa (1749 - 1801)

Susan Rodgers Barbara Fox Gregory Hopkins

Staged and played by Fredric Popper

VI

Otello Scene, Act IV

> Emilia. Desdemona

Falstaff Scene, Act II Falstaff Ford

Bardolph Pistol

Verdi.

Ruth Starkey Ruth D'Agostino

Verdi

Douglas Hines Donald Collup Gregory Hopkins Reginald Pindell

(please turn)

Faust Church scene Charles Gounod (1818-1893)

Marguerite Barbara Fox
Mephisto John Myers
Members of the Curtis Opera Department
Organ: Lawrence Molinaro, Jr.

Staged and played by BORIS GOLDOVSKY

Musical preparation: Fredric Popper
Opera Department Staff: Richard Crittenden, Kathleen Scott

Paula Brown: Student of Raquel Adonaylo
Angela Kiausas: Student of Zinka Milanov
Ruth Starkey: Student of Raquel Adonaylo
Douglas Hines: Student of Todd Duncan
Reginald Pindell: Student of Raquel Adonaylo
Gregory Hopkins: Student of Raquel Adonaylo
April Woodall: Student of operation techniques with Mr. Goldovsky
Ruth D'Agostino: Student of Todd Duncan
Susan Rodgers: Student of operatic techniques with Mr. Goldovsky
Barbara Fox: Student of operatic techniques with Mr. Goldovsky
Donald Collup: Student of Todd Duncan
John Myers: Student of Todd Duncan

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Tuesday 5 May 1981 at 8:00pm

FORTY-SEVENTH STUDENT RECITAL

Frühlingsglaube Der Musensohn

Franz Schubert (1797-1828)

Wie Melodien, Op. 105, No. 1 Botschaft, Op. 47, No. 1

Johannes Brahms (1833-1897)

L'Horizon Chimérique, Op. 118

Gabriel Fauré (1845-1924)

1 La mer est infinie 2 Je me suis embarqué

3 Diane, Séléné 4 Vaisseaux, nous vous aurons aimés

Donald Collup, baritone David Lofton, piano

II

Suite No. 6 in D major for Solo Cello, S. 1012
Prélude - Allemande - Courante -

J. S. Bach (1685-1750)

Sarabande - Gavottes I, II - Gique

Michal Schmidt, cello

Three Fantasy Pieces, Op. 73
Zart und mit Ausdruck - Lebhaft, leicht

Robert Schumann (1810-1856)

Rasch und mit Feuer

Michal Schmidt, cello Margaret Wright, piano

INTERMISSION

III

Sonata No. 3 in D minor for Violin and Piano, Op. 108
Allegro - Adagio -

Brahms

Un poco presto e con sentimento - Presto agitato

Tzigane for Violin and Piano

Maurice Ravel (1875-1937)

Connie Knudson, violin Nozomi Takashima, piano

IV

Contrasts for Violin, Clarinet, and Piano Verbunkos Béla Bartók (1881-1945)

Piheno Sebes

Nancy Bean, violin David Neuman, clarinet Stephanie Wendt, piano

The Bartók performances at the Institute this season commemorate

the 100th anniversary of the composer's birth

Donald Collup: Student of Todd Duncan
David Lofton: Student of Dr. Vladimir Sokoloff
Michal Schmidt: Graduating student of David Soyer
Margaret Wright: Graduating student of Dr. Vladimir Sokoloff
Connie Knudson: Student of Ivan Galamia and Arnold Steinhardt
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Nancy Bean: Graduating student of Jascha Brodsky
David Neuman: Student of Dr. Nald Montanaro
Stephanie Wendt: Student of Jorge Bolet

Karen Tuttle prepared the Brahms sonata and the Ravel Felix Galimir prepared the Bartók

The Steinway is the official piano of The Curtis Institute of Music.

For information about our concerts please call 893-5260.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie. Director

Fifty-sixth Season 1980-1981 Wednesday 6 May 1981 at 8:00pm in Studio IIJ

> THE CURTIS OPERA DEPARTMENT BORIS GOLDOVSKY, DIRECTOR presents

A RECITAL OF OPERA SCENES

Fidelio

Duet from Act 1

Marzelline Jaquino

The Marriage of Figaro
Trio from Act 1

Susanna Count Almaviva Basilio Cherubino

Lucia di Lammermoor

Duet from Act 2 Lucia Enrico

Falstaff

Duet from Act 1,scene 2

Fenton

La Bohème

Duet from Act 3
Mimi

Marcello

Tosca

Scene from Act 3 Tosca

Cavaradossi Jailer

The Bartered Bride

Scene from Act 2 Vasik

Marenka

La Traviata Scene from Act 2 Violetta

Germont

Ludwig van Beethoven (1770-1827)

Sheila Harris Noel Velasco

> Wolfgang Amadeus Mozart (1756-1791)

Karen Noteboom John Myers Gregory Hopkins Gigi Mitchell

> Gaetano Donizetti (1797-1848)

April Woodall Douglas Hines

> Guiseppe Verdi (1813-1901)

Gooywon Elissa Kim Noel Velasco

> Giacomo Puccini (1858-1924)

Angela Kiausas Donald Collup

Puccini

Ida Ong Noel Velasco John Myers

INTERMISSION

Bedrich Smetana (1824-1884)

Gregory Hopkins Katherine Turner

Verdi

Ruth D'Agostino Douglas Hines

Staged by: Richard Crittenden
Music Director: Kathleen Scott

Sheila Harris: Student of Todd Duncan
Noel Velasco: Graduating student of Marianne Velasco
Karen Noteboom: Student of Marianne Casiello
John Myers: Student of Todd Duncan
Gregory Hopkins: Student of Raquel Adonaylo
April Woodall: Student of operatic techniques with Mr. Goldovsky
Douglas Hines: Student of Todd Duncan
Gooywon Elissa Kim: Student of Marianne Casiello
Angela Kiausas: Graduating student of Zinka Milanov
Donald Collup: Graduating student of Todd Duncan
Ida Ong: Student of Marianne Casiello
Katherine Turner: Student of Raquel Adonaylo
Ruth D'Agostino: Student of Todd Duncan

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THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Thursday 7 May 1981 at 8:00pm

FORTY-EIGHTH STUDENT RECITAL

I

Passacaglia for Violin and Cello

Handel-Halvorsen (1685-1759) (1864-1935)

Hirono Oka, violin Ramon Bolipata, cello

II

Sonata in A major, Op. 69 (1808) Allegro ma non tanto Scherzo: allegro molto

Ludwig van Beethoven (1770-1827)

Adagio cantabile—Allegro vivace

Jonathan Spitz, cello Marcantonio Barone, piano

INTERMISSION

III

Sonata in A major, Op. 13
Allegro molto
Andante
Allegro vivace
Allegro quasi presto

Gabriel Fauré (1845-1924)

Laura Park, violin Wommi Kim, piano

IV

Sonata No. 1 for Violin and Piano Allegro appassionato Adagio Béla Bartók (1881-1945)

Allegro molto

Maria M. Bachmann, violin Liani La Rose, piano

The Bartók performances at the Institute this season commemorate

the 100th anniversary of the composer's birth

Hirono Oka: Graduating student of Ivan Galamian and Arnold Steinhardt
Ramon Bolipata: Student of Orlando Cole
Jonathan Spitz: Graduating student of David Soyer
Marcantonio Barone: Student of Eleanor Sokoloff
Laura Park: Student of Jascha Brodsky
Wonmi Kim: Student of Jorge Bolet
Maria M. Bachmann: Student of Ivan Galamian and Yumi Ninomiya

Liani La Rose: Student of Mieczyslaw Horszowski

The Institute's students offer stimulating musical events of professional quality. We want to provide around these performances a professional concert aura. Our audiences can help in this by remembering that the starting time for our concerts is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work. If there are two or more pieces in the first half of a program we'll try to accommodate latecomers. And we ask you not to reserve places in the Hall for latecoming friends by draping coats over the seats—this is unfair to the people who arrive on time.

what you hear at our concerts is the result of taxing hours of physical application and mental concentration. Curtis is proud to present such a highly gifted group of young artists. We would appreciate your showing your approval by remaining to hear all of each evening's conscientious performers.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from what was announced in our monthly listings.

The Steinway is the official piano of The Curtis Institute of Music.

For information about concerts please call 893-5260.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-sixth Season 1980-1981 Friday 8 May 1981 at 8:00pm

FORTY-NINTH STUDENT RECITAL

T

Divertimento in Eb major for String Trio, K. 563 W. A Mozart
Allegro - Adagio - Menuetto: Allegretto - (1756-1791)
Andante - Menuetto: Allegretto - Allegro

Mei-Chen Liao, violin Robert Rinehart, viola Sara Sant'Ambrogio, cello

II

Sonata No. 8 in G major for Violin and Piano, Op. 30, No. 3 Allegro assai Tempo di menuetto Ludwig van Beethoven (1770-1827)

Margaret Batjer, violin David Lofton, piano

INTERMISSION

III

Poem

Robert Convery

a cycle of 4 songs for medium voice

Reginald Pindell, baritone Robert Convery, piano

IV

Trio in C major, Op. 87
Allegro
Andante con moto
Presto
Allegro giocoso

Allegro vivace

Johannes Brahms (1833-1897)

Margaret Batjer, violin Ramon Bolipata, cello David Lofton, piano

Mei-Chen: Graduating student of Yumi Ninomiya
Robert Rinehart: Student of Ivan Galamian and David Cerone
Sara Sant'Ambrogio: Student of David Soyer
Margaret Batjer: Graduating student of Ivan Galamian and David Cerone
David Lofton: Student of 'Dr. Vladimir Sokoloff
Reginald Pindell: Student of Raquel Adonaylo
Robert Convery: Student of Ned Rorem
Ramon Bolipata: Student of Orlando Cole

Felix Galimir prepared the Mozart. Beethoven, and Brahms

TEXT

Despair, that seeking for the ding-an-sich, the feeling itself, The round. bright, dark emotion; the color, the light, the depth, The feathery swiftness of you, and the thought of you. I fall, and fall, from precipice word, to chasm word, And shatter Heart, Brain, and Spirit on the maddening fact: If poetry says it, it must speak with a symbol.

What is a symbol? It is a 'man stoops sharp to clutch a paper Elowing in the wind'; It is the 'bed of crocuses bending in the Wind', the light that 'breaks on the water with waves', the wings That achieve in the gust the unexpected. These, and less than These, and more than these, the thought, the ghost of a thought, the ghost in a mirror.

Catch a beam in your hands, a beam of light, one bright Golden beam, fledgling of dust. Hold it a moment, and feel Its heart, and feel ethereal pulse of light between your Fingers: then let it escape from you, and find its home in Darkness, mother of light; and this will be Symbol of symbol, clue to clue, auricle of heart.

The glass breaks and the liquid is spilled. The string snaps
And the music stops. The moving cloud covers the sun, and the
Green field is dark. These, too, are symbols, and as far and
Near as those, they leave the silver core uneaten, the
Golden leaf unplucked, the bitter calyx virginal, and the
whirling you unknown.

-Conrad Aiken

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THE ALUMNI ASSOCIATION

of

THE CURTIS INSTITUTE OF MUSIC

presents

A CONCERT FOR ORGAN AND ORCHESTRA

conducted by VARUJAN KOJIAN

at

THE CATHEDRAL-BASILICA
OF SAINTS
PETER AND PAUL
18th and the Parkway
Saturday 9 May 1981 at 3:00pm



Symphony Orchestra
of
The Curtis Institute of Music
conducted by
VARUJAN KOJIAN

PROGRAM

Concerto in G minor for Organ, Strings and Timpani Francis Poulenc Raymond Hemingway, organ

Adagio for Strings, Op.11
Samuel Barber

Toccata Festiva, Op. 36, for Organ and Orchestra
Samuel Barber
Doris Hamel, organ

INTERMISSION

Symphonie Concertante for Organ and Orchestra

Joseph Jongen
George Markey, organ



VARIUJAN KOJIAN Became Music Director and Conductor of the Utah Symphony at the beginning of the 1980-81 season He was chosen from over 120 candidates considered for the position. We Kojian Studied violin with Ivan Galamia at the Curtis Institute of Music, after graduating from the Paris Conservatory at age thirteen with a first prize. He became, later one of three students selected from 280 applicants to join Jascha Herletz' master classes. After four years of study with Herletz, Mr. Kojian was offered, by Zubin Mehla the post of assistant concert master of the Los Angeles Philharmonic it was during this time that he became interested in conductor, and in 1970, when the Philharmonic was searching for an assistant conductor. Mr. Mehla asked for Mr. Kojian This was the beginning of Mr. Kojian's conducting career which included intensive study with Hans Swarowsky in Vienna He won the first prize at the International Competition for Conductors in Sorrento, Italy, in 1972. A four of Europe followed, during which he conducted orchestras in Vienna, Paris, Dresden, Stockholm, Lisbon, Rome, Naples, Warsaw, Bucharrest, and Bratislava. He soon became principal guest conductor at the Swedish Royal Opera and was recently appointed Music Director of Chautauque, one of America's lodest music festivals.



RAYMOND HEMINGWAY: A Philadelphian, is Director of Music and Organist at Zion Lutheran Church in Olney. He has appeared in many recitals throughout the east including programs at Longwood Gardens and the John Wanamaker Grand Court. He has been soloist with the Symphony Orchestra of The Curtis Institute of Music under the direction of William Smith, and accompanist for the Oratoric Choir of the First Presbyterian Church in Germantown. Mr. Hemingway is a graduate of The Curtis Institute of Music where he studied with Dr. Alexander J. McCurdy, Jr., organ and Dr. Vladimir Sokoloff, piano.



DORIS HAMEL: Is Director of Music and Organist at Towson Presbyterian Church in Baltimore, Maryland, and Official Organist and Head of the Organ Department at the Chautauqua Institution (N.Y.) Summer School. Her impressive musical career has covered a wide area of expertise as organist, piano accompanist, and choral conductor. While attending The Curtis Institute of Music, Ms. Hamel was student of Dr. Alexander J. McCurdy, Jr., organ and Dr. Vladimir Sokoloff, piano.



GEORGE 8. MARKEY: Internationally acclaimed master organist has toured throughout the United States, Europe, Australia, India, and Japan, including a world tour in 1977. He is professor of Organ at Westminster Choir College at Princeton, organist/director at Oheb Shalom Congregation, St. Andrews, and Holy Communion Episcopal Church in South Orange, New Jersey. He has been on the faculty at Peabody Institute in Battimore and Director at the Guilmant Organ School, a post he held for eleven years. Dr. Markey holds degrees in music from The Curtis Institute of Music MacPhail College, and the American Guild of Organists, and has studied with Dr. Alexander J. McCurdy, Jr., Dimitri Mitropoulos, Rudolph Serkin, and Leo Sowerby.

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

VIOLINS

Sarah Kwak
Cathy Meng
Laura Park
Michi Sugiura
Maria Bachmann
Amos Jones
Robert Rinehart
Suzanne Leon
Sharman Plesner
Maurice Sklar
Ming-Feng HSin
Gerard Korsten
Violaine Melançon
Ivan Chan

Da Hong Seetoo

VIOLAS

Matthias Buchholz Joyce Ramée George Pascal Amy Brandfonbrener Rachel Swerdlow Nancy Thomas

CELLOS

Bruce Wang Gita Roche Sara Sant'Ambrogio Lisa Leininger

DOUBLE BASSES

Joanne DiMaria Calvin Liddle STAGE MANAGERS

Calvin Liddle Steven Silverman Nicolas Tsolainos

LIBBARIAN

Dr. Edwin E. Heilakka

FLUTES

In Barber: Heidi Ruby David Gantsweg Gigi Mitchell

In Jongen: David Gantsweg Heidi Ruby Gigi Mitchell

PICCOLO Gigi Mitchell

OBOES

Jonathan Blumenfeld Betsy Starr Kathryn Greenbank

ENGLISH HORN Kathryn Greenbank

CLARINETS
In Barber:
Paul Garment
Lassé Paulsson
David Neuman

In Jongen: Lassé Paulsson Paul Garment David Neuman BASS CLARINET

BASSOONS

In Barber: Nancy McDermid Richard Ranti

In Jongen:
Michael Hope
Nancy McDermid
Richard Ranti

CONTRABASSOON Richard Ranti

HORNS

Theodore Peters Steven Silverman Duncan Brinsmead Martin Tipton

TRUMPETS Scott Marino Benjamin Mundy

Joseph Burzinski
TROMBONES

Torsten Edvar Debra Taylor Larry Bird (bass trombone)

HARP Susan Bennett

TIMPANI AND PERCUSSION Christopher Allen Carol Stumpf David Sulvetta

DEDICATIONS

The program is dedicated to the memory of Samuel Barber and Mr. Kojian's former teacher, Ivan Galamian. The soloists dedicate their performances to their beloved teacher, Dr. Alexander J. McCurdy, Jr., who has joined us on this special occasion.

ACKNOWLEDGEMENTS

The Rev. Msgr. James J. Howard and Staff of the Cathedral-Basilica of Saints Peter and Paul. • Mr. Kojian • Organists • Members of the Orchestra • Mr. Ted Talbert for the Posters • Fred D. Griffiths Co., Lansdowne, PA for the Tickets • Ship Shape Leather — The Gallery, Phila., Georgetown Park, Washington for the Programs • Robert Fitzpatrick, Executive Director • Howard M. Kornblum, Director of Concert Division • The Curtis Institute of Music and

Mr. John de Lancie, Director

DAVIS JEROME, Music Director and Conductor

THE MOZART ORCHESTRA

sluasaid

THE MOZERT SOCIETY SOCIETY OF PHILADELPHIA



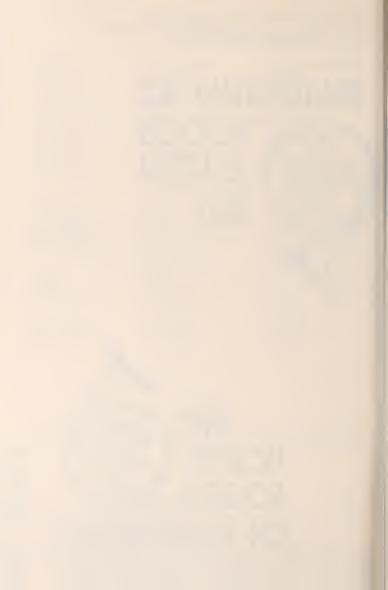
THE MOZART SOCIETY IS DEDICATED TO THE PERFORMANCE AND STUDY OF MUSIC FROM THE CLASSICAL PERIOD, ESPECIALLY MOZART AND HAYDN. THE MOZART ORCHESTRA CONSISTS OF VIRTUOSO PLAYERS WHO ATTEMPT TO OBSERVE THE PERFORMANCE TECHNIQUES OF THE LATE 18TH CENTURY.

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MUSIC ADVISORS TO THE SOCIETY

OTTO ALBRECHT RALPH KIRKPATRICK H.C. ROBBINS LANDON ALFRED MANN RICHARD WOODHAMS



ALUMNI ASSOCIATION DISTRICT IV OF THE CURTIS INSTITUTE OF MUSIC

Curtis Hall Fifty-sixth Season 1980-1981 Sunday 10 May 1981 at 8:00pm

> THE MOZART ORCHESTRA conducted by DAVIS JEROME with

Richard Woodhams, oboe Donald Collup, baritone Peter Lloyd, contrabass

ALL-MOZART

Overture to <u>Lucia Silla</u>, K. 135

Molto allegro - Andante - Molto allegro

Per questa bella mano, K. Anh. 612

(Concert Aria for Baritone with Contrabass Obbligato)

Donald Collup Peter Lloyd

III

Concerto for Oboe and Orchestra, K. 314

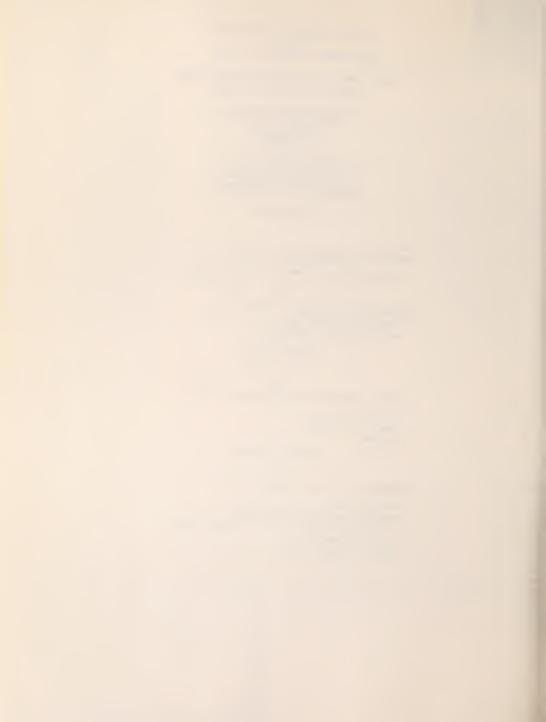
Allegro aperto Adagio non troppo Rondeau

Richard Woodhams

IV

Symphony No. 34 in C major, K. 338

Allegro vivace
Menuetto and Trio: Allegretto
(reconstruction by H. C. Robbins Landon)
Andante di molto
Finale: Allegro vivace



The Mozart Orchestra

Davis Jerome, Conductor

Barbara Sonies, Concertmistress

VIOLINS (in alphabetical order)

Margaret Batjer
Nancy Bean
Carol Cole
Allison Dalton
Carolyn Hoenig
Lynn Horner
Connie Knudson
Diane Monroe
Christine Reeves
Erica Robinson
Dov Schmidt

Joseph Sherman

VIOLAS

Evelyn Jacobs Allegra Askew

CELLO

Deborah Reeder

BASS

Peter Lloyd

OBOES

Jonathan Blumenfeld Dorothy Freeman BASSOONS

Kathleen White Larry Stewart

HORNS

Michael Johns Martin Webster

TRUMPETS

Elin Frazier Calvin Price

TIMPANI

Glenn Steele

RICHARD WOODHAMS is the principal oboist of the Philadelphia Orchestra. He is a graduate of The Curtis Institute where he studied with the celebrated oboist and now director of the Institute, John de Lancie.

DONALD COLLUP is a student of Todd Duncan at the Institute. He is remembered for his recent splendid performance in <u>Carmina Burana</u> under the direction of Rafael Fruhbeck de Burgos.

PETER LLOYD was a student of Roger Scott at the Institute. He has been a member of The Philadelphia Orchestra since his graduation.

NOTES ON THE PROGRAM

OVERTURE TO LUCIO SILLA, K. 135

Commissioned for the 1772 Christmas season in Milan by Count Firmian, Lucio Sillo was well-received in that city, with some 26 performances given before Mozart left Milan in March of 1773. The overture was written as a conventional Italian operatic sinfonia with three separate movements. The first movement, in D major Molto allegro, has a lively, drum-like opening subject which is embellished with trumpet fanfares upon repetition; running scales and cadence-figures alternate with new melody lines to complete this exuberant movement. The second movement Andonte, in A major for oboes and strings, is characterized by strong dynamic contrasts and a delicate abundance of melodic triplets; the abrupt movement into E minor within this movement and the haunting mood which results has often been cited as evidence that Mozart was already considering the libretto of the opera (i.e. the mausoleum scene). The overture's last movement is another Molto allegro, fluently rolling in rushing triple time.

CONCERT ARIA: Per questa bella mano K. 612

The aria Per questa bella mano was written for Franz Gerl, the first Sarastro, and for Pichelberger, the double bass virtuoso. The motivic material of the two parts is related with a beautiful change from the 6/8 of the Andante to the 4/4 of the Allegro. The double bass part requires a virtuoso performer who can also play lyrically in the Andante section.

CONCERTO FOR OBOE AND ORCHESTRA IN C MAJOR, K. 314

The oboe concerto or Ferlendis concerto K, 314, the only concerto for oboe that Mozart ever wrote, has a langled history. Mozart everdenly promised the amateur Dutch flautist De Jean three flute concerti. One was dispatched quickly enough (K, 313), but then Mozart found himself pressed for time and simply reworked a recently composed oboe concerto, transposing the whole up a note from C to D major. Mozart gave then both to De Jean (there is no third) who, we can be sure, was none the worse for not knowing the origin of his second concerto.

The original piece was written for Giuseppe Ferlendis, the oboist who entered the service of the Archbishop of Salzburg, Count Colloredo, in April, 1777. Its three movements are marked allegio uperto ("aperto" or "open," and how well the marking describes the fresh interplay of melodies in this movement), ondante ma non troppo, and allegio. The dialogo between oboe and orchestra in the second movement is among the most moving that Mozart ever wrote and does not lose in comparison with the greater piano concertos or that final exquisite masterpiece for a wind instrument, the concerto for clarinet and orchestra K. 622. The main theme of the third movement will be recognized as Blondchen's area "Wetche Wonne, welche Lust" from The Abduction from the Secuation.

For this concert Richard Woodhams has written his own codenzas.

SYMPHONY NO. 34 in C, K. 338

In August of 1780, Mozart composed this symphony, his last in Salzburg before his departure for Vienna. It is a large-scale work, and was originally written with a second movement Minuet. Tonight's performance marks the premiere of H.C. Robbins Landon's reconstruction of the lost minuet from a fourteen-bar fragment found in the Bibliotheque du Conservatoire de Musique in Paris.

The Symphony in C is one of great complexity, unquestionably reflecting the influence of the opera buffa tradition on Mozart's deepening artistry. From the heroic quality of the first movement, Allegro vivace, to the sublime delicacy of the Andunte dl molto and the exuberant wit of the Finale, one cannot help comparing the continual weaving in and out of multiple motives and the strongly marked cantabile quality of the melodic line with counterparts in Mozart's later operatic writing. It is impossible, for example, to listen to the exquisite Andunte di molto without thinking of Susanna in Le Nozze di Figaro or Zerlina in Don Giovanni.



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-sixth Season 1980-1981 Monday 11 May 1981 at 8:00pm

FIFTIETH STUDENT RECITAL

I

Quintet in Eb major for Horn and Strings, K. 407 W. A. Mozart 1 Allegro 2 Andante 3 Allegro (1756-1791)

Michael Gast, horn

Carmit Zori, violin Igor Polesitsky, viola
Matthias Buchholz, viola David Williamson, doublebass

Villanelle for Horn and Piano (1906)

Paul Dukas (1865-1935)

Michael Gast, horn Stephanie Wendt, piano

II

Sonata No. 2 in Bb minor, Op. 35 1 Doppio movimento 2 Scherzo 3 Marche funèbre (lento) 4 Presto Frederick Chopin (1810-1849)

Liani La Rose, piano

INTERMISSION

III

Sonata for Violin and Piano in A major, Op. 100 Johannes Brahms

1 Allegro amabile 2 Andante tranquillo (1833-1897)

3 Allegretto grazioso

Alison Dalton, violin Darryl Hobson-Byrd, piano

IV

Quartet in C minor, Op. 51, No. 1 1 Allegro 2 Romanze: Poco adagio Brahms

3 Allegretto molto moderato e comodo 4 Allegro

Ralph de Souza, violin Matthias Buchholz, viola Ming-Feng Hsin, violin Michal Schmidt, cello

Michael Gast: Graduating student of Mason Jones Carmit Zori: Graduating student of Ivan Galamian and Arnold Steinhardt Matthias Buchholz: Student of Michael Tree

Igor Polesitsky: Student of Max Aronoff David Williamson: Graduating student of Roger Scott Stephanie Wendt: Student of Jorge Bolet

Liani La Rose: Student of Mieczysław Horszowski

Alison Dalton: Graduating student of Ivan Galamian and David Cerone Darryl Hobson-Byrd: Student of Seymour Lipkin

Ralpn de Souza: Graduating student of Ivan Galamian and Jascha Brodsky
Ming-Feng Hsin: Student of Ivan Galamian and Jascha Brodsky
Michal Schmidt: Graduating student of David Soyer

Felix Galimir prepared the quartet

The Institute's students offer stimulating musical events of professional quality. We want to provide around these performances a professional concert aura. Our audiences can help in this by remembering that the starting time for our concerts is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work. If there are two or more pieces in the first half of a program we'll try to accommodate latecomers. And we ask you not to reserve places in the Hall for latecoming friends by draping coats over the seats—this is unfair to the people who arrive on time.

what you hear at our concerts is the result of taxing hours of physical application and mental concentration. Curtis is proud to present such a highly gifted group of young artists. We would appreciate your showing your approval by remaining to hear all of each evening's conscientious performers.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from what was announced in our monthly listings.

The Steinway is the official piano of The Curtis Institute of Music.

For information about concerts please call 893-5260.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF John de Lancie, Director

Curtis Hall Fifty-sixth Season 1980-1981 Tuesday 12 May 1981 at 8:00pm

FIFTY-FIRST STUDENT RECITAL

Variations on a Theme of Joseph Haydn, Op. 56b Johannes Brahms 1 Chorale St. Anthony: Andante 2 Andante con moto (1833-1897)

3 Vivace 4 Con moto 5 Andante 6 Poco presto 7 Vivace 8 Grazioso 9 Poco Presto 10 Finale: Andante

Ketty Nez, piano Liani La Rose, piano

II

On an Overgrown Path Leos Janácek 1 Our Evenings 2 A Blown-away Leaf 3 Come Along (1854-1928) With Us 4 The Virgin Mary of Fridek 5 They Chirped Like Swallows 6 Suddenly Speechless! 7 Good Night! 8 So very Afraid 9 In Tears 10 The Owl of Death Wouldn't Go Away

Yvette Tausinger, piano

INTERMISSION

III

Four Pieces for Bassoon and Cello Paul Hindemith 1 Moderato 2 Andante 3 Allegretto 4 Allegro (1895-1963)

> Michael J. Hope, bassoon Gita Roche, cello

Piece en forme de Habañera (1895)

Maurice Ravel (1875-1937)

Beau Soir (the two works played without pause)

Claude Debussy (1862-1918)

Michael J. Hope, bassoon Stephanie Wendt, piano

Trio in Bb major, Op. 33, No. 3 Allegro fieramento

F. R. Gebauer (1773-1845)

Rondo: Allegretto

Michael J. Hope, bassoon Celine Leathead, violin Michael Kannen, cello

IV

String Quartet No. 6 Mesto Mesto-Marcia Mesto-Burletta

Béla Bartôk (1881-1945)

Igor Polesitsky, viola Maria M. Bachmann, violin Gerard Korsten, violin Keith Robinson, cello

The Bartôk performances at the Institute this season have commemorated the 100th anniversary of the composer's birth

Ketty Nez: Student of Seymour Lipkin
Liani La Rose: Student of Mieczyslaw Horszowski
Yvette Tausinger: Graduating student of Mieczyslaw Horszowski
Michael J. Hope: Graduating student of Sol Schoenbach
Gita Roche: Student of David Soyer
Stephanie Wendt: Student of Jorge Bolet
Celine Leathead: Student of Ivan Galamian and Jascha Brodsky
Michael Kannen: Student of Orlando Cole
Maria M. Bachmann: Student of Ivan Galamian and Yumi Ninomiya
Gerard Korsten: Student of Ivan Galamian and David Cerone
Igor Polesitsky: Student of Max Aronoff
Keith Robinson: Student of David Soyer

Seymour Lipkin prepared the Brahms Felix Galimir prepared the Bartôk

The Steinway is the official piano of The Curtis Institute.

This evening's recital is the last in the 1980-1981 series.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC

Rittenhouse Square, Philadelphia



JOHN de LANCIE, Director

Forty-eighth Annual Commencement and

Conferring of Degrees

Curtis Hall • Philadelphia • Pennsylvania

Thursday, May fourteenth
Nineteen hundred and eighty-one

THE CURTIS INSTITUTE OF MUSIC ORDER OF CEREMONIES

ORGAN PRELUDE

Fugue in G min, S. 578 J. S. BACH

GRADUATE PROCESSION

"Ruhig bewegt" from Organ Sonata No. 3 PAUL HINDEMITH
JOHN WEAVER

ADDRESS MAX RUDOLF

Conductor, Author, Honorary Doctorate, The Curtis Institute of Music

CONFERRING OF HONORARY DEGREE A. MARGARET BOK. President

Citation read by A. MARGARET BOK

CONFERRING OF CERTIFICATES

The President The Director

AWARDING OF DIPLOMAS

The President
The Director

CONFERRING OF DEGREES IN COURSE

The President

AWARDING OF THE CHARLES MILLER FRITZ KREISLER PRIZE MR. CHARLES MILLER

Assisted by
DR. VLADIMIR SOKOLOFF
Honorary Doctorate, The Curtis Institute of Music

The National Anthem-The Star-Spangled Banner

GRADUATE RECESSION

THE CURTIS INSTITUTE OF MUSIC

CERTIFICATES

Piano
CAROL LEONE (in absentia)

Violin MARGARET LUCIA BATJER

> Voice PAULA BROWN

DIPLOMAS

Piano IRA PHILIP LEVIN

Voice

ANGELA KIAUSAS IDA LIM ONG NOEL ESPIRITU VELASCO

Violin

RALPH de SOUZA

HIRONO OKA

Violoncello MICHAL SCHMIDT

Bassoon
NADINA MACKIE (in absentia)

Clarinet LASSÉ PAULSSON

Trombone
JOSEPH ALESSI, JR.

THE CURTIS INSTITUTE OF MUSIC

DEGREES IN COURSE

BACHELOR OF MUSIC

Piano SOOK-CHUNG KIM

Accompanying GHENADY MEIRSON, MARGARET FAINE WRIGHT

Organ SHARON LEA BERTHA

Harp ANNE ELYSE SULLIVAN

Violin

ALISON DALTON MEI-CHEN LIAO NANCY REA BEAN CARMIT ZORI

Viola

PAMELA LAKSHMI ASKEW KARIE LYNN PRESCOTT THOMAS C. TURNER (in absentia)

Violoncello JONATHAN SPITZ

Double Bass STEPHEN P. GROAT, DAVID BENNETT WILLIAMSON

Rassoon MICHAEL HOPE

Flute LISA NOELLE DAVIS

Oboe

JONATHAN H. BLUMENFELD, KATHRYN E. GREENBANK

Clarinet ANNE FRANCES AMENT

Horn MICHAEL C. GAST

Trombone TIMOTHY J. SOBERICK, LARRY WILLIAM BIRD

Trumpet JAMES EDWARD BITTNER CHRISTOPHER D. ALLEN

Percussion

HONORARY DEGREE

Doctor of Music MARIAN ANDERSON (in absentia)

Honorary Doctorates, Music Honorary Doctorates, Humane Letters

> Marshal DR. VLADIMIR SOKOLOFF

Assistant Marshals

DUNCAN BRINSMEAD DAVID POWELL NORMAN STUMPF

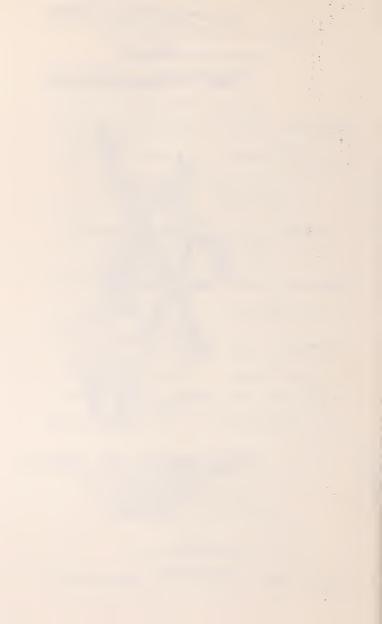
Alumni and Friends Settlement Music School

Honors Sol Schoenbach



Sunday, May 17, 1981, 4:00 p.m. CURTIS INSTITUTE

1726 Locust Street Philadelphia





for his work with the Temple Coilege of " is c Curtis Institute of Music in 1969, and from Tenutro University in 1971 Philadelphia Orchestra. He earned an honority discorate from the came from New York in 1937 to become solo hashponist with the ways to the musical life of this city. An adopted Philadelphian, he ment Music School since September, 1957 has commbuted in many Dr. Sol Schoenbach, Executive Director of the Settle.

presented by American Foundation for the Science of Creative Intelli-Council on the Arts. gence. Governor Scranton appointed him to the first Pennsy., anid Arts Education to Youth, and the Celebrations and Fulfillment Award Lanza Award: Young Audiences Award for Outstanding Service in Award, the Philadelphia Art Awanco Modul of Additionness, the Mario Scool Award, and the Bina, Sinh (i) it and the Samuel Scool Award for Service to Your Hullion (2001) it is Projected but the Music Award of the Philade phila Arts Festiva War Philadelphia Orchestra for his rate in organizing the Felix on Fund Schoenbach has received the martinary but in wall from the

Philadelphia Senior High School Orchestra. Foundation instructional program for instrumentalists from the All and to the Philadelphia prisons. He was also responsible for a Ford bringing musical instruction to the North Philadels his Hartranft area a faculty of 150. Special grants were obtained for the purpose of proved the facilities and brought the enrollment to a total of 3,000 with As Director of the Settlement Music School. Dr. Schoenhach int-

cipal participant since 1966 in the Mariboro Music Festival, the Sarasota-based New College Music Festival in Fluction and the Bach interest in the field of music and music education. He has been a prin-Festival in Bethlehem, Pennsylvania. Dr. Schoenbach has written many significant articles of genera-

competition held in Munich in 1975. He has been on the faculty of the of the Arts and was invited to be a judge in the interrutional bassoon Curtis Institute of Music since 1943 and has many students through-He serves on the board of The National Guild of Community Schools

winner rrogram

War wick Hotel Pe ephon and I reign 5.45 p.m

h' ster of Ceremonies Max Kunn Member

Introductory Remarks

Guest Speaker

Mary Louise Curtis Board of Directors Settle ment Music School Honry E. Grimting, Poard Chairman

Peter A. Benofiel, Chairman of the Board

Quaker Chemical Corporation

Presentation

Alumni and Friends, Settlement Music School Samuel Lieberman, President

Cocktail Music Acknowledgement and Thank You Germantown Branch Mrs Alix Shelly Coroby, Piano Faculty

Table Decorations Mrs Mix Kohn

Maurice Freed

SETTLEMENT WUSIC SCHUOL OFFICERS

Emanuel S. Kardon, Board President ALUMNI AND FRIENDS SETTLEMENT MUSIC SCHOOL OFFICERS this Islacie Kohn, Founder

The A T the tyle livestoy Fast Presidents

the fless Schwartz Founder

Nits Henry I Koplin Mrs Isidore Kohn the favoral 大 Schreidman (外) () A 1912 - I d HONORARY COMMITTEE Tr. Disagent. Mrs. & Margart Marbaun tarted pictors an GALA COMMITTEE May Samue A Samon man May Sa Samon B May Samon B May Samon B May Barana Francia Man May May May May Man Fragers Tra the landauf ou Mrs Adrian Siege: Mina Kaleska Mis Edward Kesici Aline S. France ancial Secretaries

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the and Mrs. Meron V. Harrison than Kalesta

Dr. p. p. Mr. A. on their Br. Audery or son the Conduit Dr. pred

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Profession of the contract of 35.5 (1.5)

Program

Benita Valente, Soprono

Cynthia Raim, Pano

Ridente la calma Das Veilchen Un moto di giota

Mozart

Schubert

Frühlingsglaube Lied der Mignon Nacht und Traunte Der Musensohn

Orei Lieder der Ophelia
Wie erkenn ich mein Treulieb?
Guten Morgen 's ist Sankt Valentinstag
Sie trugen ihn auf der Bahre blöss

D

Strauss

FIZE MINUTE PAUSE

~

Ballade in F minor, No. 4, Opus 52 Miss Raim

Chopin

Wolf

Alte Weisen: Sechs Gedichte von Keiler Tretet ein, hoher Krieger Singt mein Schatz wie ein Fink Du milchjunger Knabe

Du milchjunger Knabe Wandl ich in dem Morgentau Das Köhlerweib ist trunken Wie glänzt der helle Mond

Schneeglöckchen Er ist's Marienwürmchen Des Sennen Abschied

 \leq

Schumann

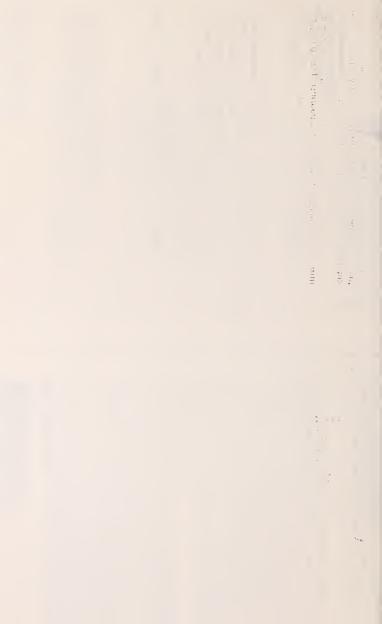
Der Sandmann



Winner of the prestigious Clara Haskil Piano Competition in Switzerland, becoming the second American to win the prize in the Competition's sixteen year history. Following her graduation in 1977 from the Curtis Institute of Music, where she studied with Rudolf Serkin and Mieczyslaw Horszowski. Cynthia Faim won first prize in the 1977 Three Rivers National Piano Competition. A native of Detroit, where she studied with Mischa Kottler, Miss Raim was a winner in the J. S. Bach International Competition in Washington, D.C. In April, 1974, she became the first recipient of the Festorazzi Award presented annually by the Director to the most promising pianist at the Curtis Institute.

Cynthia Raim has concertized extensively in the United States and Canada. She has appeared as soloist under the baton of Arthur Fiedler. Sixten Ehrling and Max Rudolf. In recent seasons she has performed as recitalist or orchestral soloist in Boston, New York, Philadelphia, Washington, Baltimore. Pittsburgh, Toledo and Detroit. Miss Raim has also appeared at the Meadow Brook Music Festival, at Tanglewood and at the Mariboro Music Festival. Her numerous television and radio appearances have included a performance on NBC's Today Show. The 1980-81 season marks her first European concert tour and she will perform in Vienna, Hamburg, Cologne, Paris and at the music festivals of Montreux and Stresa.

The Alumni and Friends and the Board of Directors of the Settlement Music School express their appreciation to Benila Valente and Cynthia Raim for contributing their services





Benita Valente, Soprano, has been described as one of mose rare artists who has won international renown as a burder singer, orchestral solvist and opera star. Her ability to communicate the subte nuances of Leder has enchanted audiences all over the world...while her natural poise and grace on the operatic stage have won her equally fervent admires.

Bornun California, Miss Valente has studied with Lotte Lehman at the Music Academy of the West, Martial Singhter at the Curtis Institute of Music and privately with Margaret Harshaw. A Metropolitan Opera Auditions winner, she attended the Marlboro Music School and Festival, where her appearances in concert and recordings with Rudolf Serkin brought her international attention.

Miss Valente is a leading orchestral soloist, frequently appearing with the Philadelphia Orchestra, New York Philharmonic, Cleveland and Minnesota Orchestras, and with the Boston, Chicago, St. Louis, Pittsburgh, Buiffalo, San Francisco, Cincinnati, Baltimore and Detroit Symphonies.

Her operatic debut as Pamina in *The Magic Flute* with the Freiburg Opera was called by reviewers "a dream of a Pamina." She starred in the same role in her Metropolitan Opera debut in 1973 and has performed approximately forty major roles with American and European opera companies.

Marienwürmchen
Des Sennen Abschied
Der Sandmann

Schneeglockehen Er ist's

Schumann

Miss Valente has made numerous recordings for Columbia Records. She won a Grammy Award in 1977 and her recent recital on Dosmar (DSM 1010) was named "Best Lieder Recording of the Year."

---- Program

Benita Valente, Soprano

Cynthia Raim, Piano

FIVE MINUTE PAUSE	Wie erkerm ich mein Treulieb? Guten Morgen is ist Sankt Valentinstag Sie trugen ihn auf der Bahre bloss	Drei Lieder der Ophelia	Lied der Mignon Nacht und Fraumc Der Musensolich	Fruitingsglaube	Ridente la calma Das Voilchen Un moto di giora
		R. Strauss		Schubert	Mozart

TIVE MINORE PACE

≤	Du milchjunger Knabe Wandl ich in dem Morgentau Das Kohlerweib ist trunken Wie glänzt der helle Mond	Alte Weisen: Sechs Gedichte von Keller Tretet din, hoher Krieger Singt mein Schatz wie ein Fink	IV Ballade in F minor, No. 4, Opus 52 Miss Raim
			ç,
		Wolf	Chopin

